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At the Theatres.



Last Thursday night Edwin Booth played Richard to an audience which completely filled Booth's. Not having acted the part for many months, the tragedian was somewhat rusty, and his representation consequently lost something of the finish for which it is noted. Mr. Booth dispenses with Colley Cibber's version of the play, which is corrupt and full of unauthorized interpolations, substituting Shakespeare's own work, judiciously pruned and arranged by himself in collaboration with William Winter. This substitution eliminates several clap trap points like the line "Off with his head! So much for Buckingham;" but it bears the author's correct language, which, of course, is preferable to any of Cibber's impertinent introductions. In the council scene and the vision scene Mr. Booth was at his best, and the conscience speech was delivered with terrible force. We have seen the combat better done, but it made up in effect what it lacked in skill. The star's support was extremely mediocre, his company appearing to no better advantage than in Lear and Hamlet. Mr. Piercy's Richmond was crude and unsatisfactory; the prayer before the battle was the only redeeming feature. This was well read. F. C. Heubener—who has replaced Cyril Searle in the troupe—played Buckingham, and a more imperfect, incompetent representation of the character could not well be. Mr. Heubener's East side swagger and faulty elocution are not advantageous to the proper delineation of Shakespeare's creations. Mason Mitchell, a young man of promise, deserves a good word for his Cateby, which at least did not offend, if it was not quite what it should have been. Robert Pateman was extinguished as the Lord Mayor. If the comedian of a legitimate company must be incorporated in the cast of plays that contain no comic part, why should he always be made to appear out of place and ridiculous in big wigs and flowing gowns such as are worn by his Majesty? Bella Pateman, who is always excellent, was worthy of all praise as Margaret. Mrs. Calvert mouthed the lines of Elizabeth, and Louise Eldridge was hidden under a bushel as the Duchess of York. Eva Garrick made a pleasing Lady Anne.

The scenery was wretched; in fact, but one new scene has been painted for the Booth engagement. Isn't it about time that a new stock were laid in and used in place of the shabby old cloths that are fit for exposure no longer? Eaves' costumes were not only incorrect, but none of them fitted, and they made the actors look as if they had all been purchasing goods from Simpson, the pawnbroker, at one of his sales of unredeemed goods. Mr. Abbey, who hires the dresses, was not to blame for this. He contracts with Eaves to costume the entire company for every piece presented. We are informed that the miserable stage management complained of last week was not due to the incompetency of Edwin Cleary, but to the regular stage director of the theatre, who handicaps this gentleman's efforts by limiting his field of operations. Whoever is responsible for the ruin of the dream scene by lighting up the transparency before the proper time and exposing the movements of the "spooks" that affright Richard during his sleep, should receive a peremptory discharge.

With Richard III Mr. Booth completed the round of characters selected from his repertoire for this most successful engagement. The present is the last week of his stay, and it is being signalized by a nightly change of bill, comprising all the parts in which he has been seen this Fall. Rossi begins a fortnight's engagement, next week, making his New York debut as Othello.

The singular policy of Duff's Theatre received another illustration last Saturday night in the production of a play by Dumas, *pere et fils*, "adapted" by the regular dramatist of this theatre, and called Royal Youth. As our estimate of this adaptation coincides with that of the entire critical mind of this city, it were useless to enter into any extended description of the failure; but for the benefit of those of our readers who do not possess the dramatic articles of the New York Mirror, we will reproduce, in brief, some remarks, which will show how unnecessary waste of time and talent it would be to attempt to make an actor enter into particularities of the manager's advertisement says:

"Read the Voice of the Metropolitan Press:"

Sun:—As a dramatic representation it achieved an unostentatious failure, of which the causes were possibly more obvious than in any of its many predecessors.

Throughout the entire five acts one could perceive dimly a strong and interesting drama undergoing a slow process of dissolution, a tedious assassination, accomplished by the author with his literary gift, the stage manager with his red fire, and the company cast as never was company cast before.

Splendid costumes, splendid stage setting, and gifted actors all went for naught, and as good an opportunity as could be desired was thrown to the winds. It was a depressing and a discouraging event, and one that not all Mr. Daly's ingenuity or the lavishness of his stage can patch up or conceal.

Tribune:—It is comprised in five acts, and it introduces twenty persons, together with a crowd of auxiliaries. It is long in coming to Hecuba, and when it arrives the disclosure that it makes is not very impressive. It is hardly necessary to say, since Dumas wrote the piece, that it is abundantly supplied with "the first families," and has kings and queens and princes galore, with all manner of state secrets and sentimental intrigues, with, of course, a spice of fun. As a play it lacks purpose, movement, compact construction, and dramatic development; it is not, indeed, so much a play as a collection of materials for a printed narrative. In the second act some real horses and a number of hunting dogs were introduced—a fact which sufficiently bespeaks the diffuse and strained manner in which it seeks effect.

World:—Mr. Daly has taken this work and "adapted" it for the American stage after the manner of Mr. Daly, without respect for the traditions either of history or the stage, making his characters use modern American language and introducing certain realistic scenes that would be greatly admired by the devisers of spectacular plays, such as the Kiralfys from time to time produce in this country. The result, judging by the experimental performance last night, was very unsatisfactory. Mr. Daly has an excellent comedy company, but it is entirely unfitted for such a play as Dumas wrote. With but few exceptions the members of his company looked uncomfortable in their clothes and were awkward in their parts, and no scene produced a strong impression upon the audience until the last act was reached, when a goodly number of the audience had left the house.

The Times, of course, having no critical status, is not included among these extracts, and the *Star*, for reasons unnecessary to mention, says that the play "was concluded at too late an hour to admit of extended notice." Its critic should certainly have felt chagrined next morning in contemplating the lengthy comments about Royal Youth in the other papers. The *Star* admits, however, that the play "could not be said to have achieved a marked success."

Royal Youth having shared the fate of Fawcett's First Families, will shortly be succeeded by Colley Cibber's comedy, *She Would, and She Would Not*, which Mr. Duff facetiously underlines as a "novelty." If the theatre does not soon, by some unforeseen chance, stumble upon a success, the inevitable result must be apparent to anybody who knows the exact condition of the manager's wallet.

There may be some conceit in the reflection, yet we are of the opinion that the works of Dickens have not yet found a successful dramatist—a dramatist who can embody all the characters of any one of his creations in one play, preserve the plot, and enchain the interest of the auditor as the reader is entertained in a perusal of the books. Many attempts have been made, and *Oliver Twist* is the only one that has stood the test of continuous representation, and this only on account of its simplicity of plot, the absence of multifarious character, and its morbid and sensational tendencies. David Copperfield led a transient life upon the stage, while *Great Expectations* only survived while Miss Havisham had so capable an exponent in the person of Julia Dean Hayne. None that we know of has since attempted it. Nicholas Nickleby feebly flickered for awhile; the few characters that were embodied in the dramatization were scarcely recognizable on account of the absence of the others, which it was impossible to incorporate in the stage work. *Dombey and Son* disappeared when the waves of the Pacific engulfed poor Dan Setchell. Others that have been dramatized have also disappeared, while the works of the prolific author still find a prominent place in the libraries of all households, and are read with the same avidity to-day as they were when first published. *Bleak House*, or rather portions of it, has still a few resolute exponents on the stage—notably Madame Janauschek and Jennie Lee—but each version is different from the other, and the characters played by these stars are magnified to bring into prominence special phases of character acting. That of Miss Lee is weak, and as unlike the book as it is possible to be, while that of the Madame is little better. At best, the novel, if dramatized by the cleverest pen, will always maintain its sombre and unentertaining character, and no version can be presented that will relieve an audience of the tedium of "blueiness" which it inspires throughout. Mme. Janauschek chose this piece to inaugurate her brief season at the Union Square. The audience on Monday evening was but a fair sized one, but it was enthusiastic over the Madame's powerful portrayal of the contrasted characters of the cold, iron-hearted votary of fashion, Lady Dedlock, and the spirited, spiteful French maid, Hortense—the which she invested with alternate paroxysms of tragic intensity and vindictive volatility that roused the audience to the most demonstrative approbation. Passion, fury, passiveness, tranquility—re-

quisites in the development of the exacting character (Lady Dedlock)—were potently and effectively depicted. It was indeed a powerful impersonation. The costumes of Madame Janauschek are as gorgeous as any we remember to have seen on the stage, and are remarkable as well for their amplitude. The support evinces a discriminating selection, for in their way they are all artists. We have never seen a finer Tulkynghorn than that of R. F. McClannin, nor a better Sir Leicester Dedlock than that of James H. Taylor, while the Bucket of George B. Waldron and the Guppy of Harry Rainforth, excepting the comedy business in presence of Lady Dedlock, which was a trifle overdone, were clever representations. Florence Barrett gave us a superb picture of Jo, which contrasted favorably—if in places it was not better—with that of Jennie Lee. Anna Warren Story, as Esther, was effective and strong, while Henrietta Irving, as the voluble Mrs. Rouncewell, was all that could be desired. Altogether, the representation was a clever one, and whatever of interest there is in *Bleak House* this company is capable of bringing it out.

Tony Pastor opened his new theatre with a regular boom Monday night. A crowded house welcomed the favorite entertainer in his pretty establishment, and testified by hearty applause their continued fealty to prosperous Tony. The up-town man is not an experiment, but a foregone success, again illustrating the fact that it is the man, and not the location, which is the trade mark of a lucky manager. An excellent variety entertainment was presented by a company of artists which is without a rival in its own particular line. Mr. Pastor sang a number of new comic songs, which caught like wildfire, and Lizzie Simms, Ella Wesner, Dan Collyer, Ferguson and Mack, and many other prime favorites quite too numerous to mention, delighted the audience for three hours. Next Monday a change of bill takes place, and Jacques Kruger, a wonderful character actor, will appear.

The San Francisco Minstrels still reign supreme at their cosy little theatre. There has been a slight change of bill, which makes the performance still more interesting than before. Birch and Backus are hosts in themselves, and are ably seconded by a large and carefully-selected company. Large houses nightly greet the popular favorites.

Patience continues to entertain full houses at the Standard.—The Hanlon-Lees present their comical mishaps at the Park nightly to large and hilarious audiences.—At the Windsor Louis Aldrich has stepped into the good graces of the East side patrons, in My Partner.—Robson and Crane continue in their jolly fanfare, *Our Bachelors*, at the Fifth Avenue, to excellent business. Twelfth Night next week.—At Haverly's Fourteenth Street The Strategists have entertained good audiences.—Michael Strogoff at Niblo's continues to draw large crowds.—The Major at Harrigan & Hart's is about in the zenith of its popularity, and large audiences are in attendance every evening. A new piece by Edward Harrigan is in rehearsal.

Dan Frohman Stays With Mallory.

A reporter called upon Dan Frohman Monday to learn the facts regarding his return to the staff of Col. J. H. Haverly.

"No," said Mr. Frohman, "it is not true that I return to Mr. Haverly next year, as my contract with the Messrs. Mallory is for three years, and it has some time to run yet before expiring."

"Are there any negotiations between you and Mr. Haverly?"

Yes. He has made me an offer, to commence as soon as my present contract expires with Mr. Mallory, with whom I am very well satisfied. While there is not a man in the profession I had rather serve than Col. J. H. Haverly, my interests will always be with the Madison Square Theatre. It is now my life work. Still, should any change occur hereafter, Mr. Haverly is my choice."

"How about your brother?"

"Well, Gus has a contract with us touching our traveling business. But he has made an arrangement with Mr. Haverly about a large number of schemes. It does not interfere with his position with us. Charles has accepted a fine offer to return to the management of Haverly's Mastodons. But I understand it is only for a few weeks, when he will resume his work with the Madison Square Theatre."

"Esmeralda will surely be produced Saturday night?"

"Yes. The play reads very well; but in case the public do not like it, we have another new piece, by a celebrated dramatist, which we can produce in a very short time. However, I think there will be no need of rehearsing a new play, for Esmeralda will probably be a go."

—The Metropolitan Theatre has been presenting a very good variety entertainment under the management of R. Fitzgerald. New faces arrive each week, so that patrons are treated to variety at all times. Good houses have been the rule, not the exception.

The Giddy Gusher



ON THE CRITICS.

I always like to arrive in the orchestra along with the big fiddle. He lays off his green baize overcoat just as I drop my wrap, and if people imagine the bass viol is a wooden-headed sort of affair, they ought to hear our remarks as the audience gather. We were talking things over the other evening before the curtain rose on the last failure at the Broadway; and he had already formed an opinion, based on two rehearsals he had attended for music cues.

"Why," said he, in that stomach-rumble voice of his so prominent in all orchestral complaints, "I can't understand why managers don't see at rehearsals the true state of the case, but will deliberately bring out play after play, that have not one attribute to recommend them." So by that I knew what I had before me. However, we girls have other amusements in theatrical places beside the stage performance, or I don't know what we should do. The bulk of humanity goes to church to study new ideas in millinery and dressmaking. If any one doubts that let him attach himself next Sunday morning to a retreating congregation, hang on to the skirts of the different little family groups, and take in snatches of the conversation. I'll lay an egg, out of ten scraps of important discussion nine will be about apparel, and the tenth about the length of the sermon. So we girls look at the clothes, and estimate with our fine commercial minds the cost of other folks' raiment, while some unsatisfactory play is being worked out on the stage of our metropolitan theatres. It's quite an amusement in itself to watch an audience assemble. There's the paying portion of the public, generally an humble handful, who, with timid hope that they are going to get something for their money, deposit themselves quietly in their quarters. Then there's the chronic dead-head friend of the management, or hanger on on some account, who has a free seat; he's a nuisance; he prances in, and takes possession of the establishment just as a hook-and-ladder company would if it were on fire. He thrashes round on his chair and picks out his chums—other dead heads—and mentions audibly some distressing circumstance likely to interfere with the performance: "Ag" has a bad cold, or "Pony" sprained her ankle, or "Rose" was kicking at her part as late as last night; or Charley was on a high horse the day before. Lord! if some of these managers could only hear the free seaters talk, how quickly they would be fired out.

Just as the curtain goes up, or a few minutes before, or a few minutes after, the press brigade and its belongings come wandering in. A first night would not be a first night, but some other night, if those familiar features were not on the face of the house.

There's Felix De Fontaine, shod with silence, quiet as a Summer's evening, with a face indicative of as sweet a spirit as ever abided in a man's breast. He is married, and when he isn't living on the confines of North America he is accompanied by his wife, who is a writer herself of very charming poetry.

The earliest wearer of the now fashionable bang was Willie Winter, and his bang bangs 'em all. He's another of the delicacies of the season; fragile, poetical, a duodecimo volume of nerves and brains. I remember Ned Wilkins once announced Winter's engagement in these words: "Willie is going to get married; great will be my joy to behold him a husband, and when I behold my William a father then let thy servant depart in peace." Poor Wilkins! he should be here to-night and gaze on the spectacle of father and son. Mr. Winter *pere* is a remarkably youthful looking man of his age, and Mr. Winter *fils* is a remarkably aged youth for his years. The father wears a soft hat and a loosely-tied, blue-spotted handkerchief; the son wears a stovepipe and a dignified white tie, and I tell you the way that old young man takes care of that young elderly gentleman would gladden the kindly blue eyes of Ned Wilkins if they could open once more on sublimity things.

And here is Mr. Bob Morris, of the *Telogram*, author of *Old Shipmates*, *Up Salt Creek* and other nautical dramas. He looks as if he once may have been a sailor himself, with a frank "heave ahoy-all-hands-to-splice-the-mainbrace" sort of a face.

That dapper dark gentleman, escorting

the large, handsome woman, is George Hows, of the *Express*. She's a magnificent needle woman, and her magnificent embroidery has brought her to those blue spectacles she has to wear in theatres.

And here is Parkes and his wife, Mrs. P. was one of the famous Kiralfy family, and is as good a wife as she was a dancer. And if ever anybody takes Albert through Hades (just to show him things, as Virgil did Dante), something will happen. The instant old Nick takes in the gentle Parkes with his sardonic sneer and satanic smile, and altogether Mephistophelean exterior, there will be trouble. Two of a kind will not be tolerated in that kingdom, and on that very account Parkes can pitch in, lambaste his enemies and lampoon his friends; his hereafter is assured. They won't have him at any price down below. He'll get into Heaven on the ground of necessity; he must go somewhere, and they won't have him anywhere else.

This genial-faced gentleman with the fair young girl is Copplestone with Miss Florence, his daughter. She is a splendid pianist, and the heart of the father is bound up in the talented daughter. Happy girl! with youth, undoubted genius, and a loving father, she's an heiress in her own right.

The man behind them has got such a good face, I often wonder how he kept it out of the pulpit. There isn't a fine trait in Lavater's system but is imprinted on the countenance of Mr. Towse; and when I have five dollars in my pocket, which isn't often, I always want to go over and ask him to take care of it for me. He should abjure journalism, and go into the banking business. How the deposits would rush in!

Dear soul! Here's Georgina Montgomery. Much too utter for utterance. I put in a quiet evening studying his toilette lately, and assure you he is a precious thing. There's a faint odor of violets exuding from his coat collar, and a sweeter picture than he affords, toying with thin and nerveless fingers with the thirty-one hairs on his upper lip, could not be drawn except with molasses. I was sorry to perceive that the protuberance I had believed to be a reverence for the poetical, a veneration for the ideal, was an embankment of hair thrown up, through which I could see the footlights. And his bang is disappointing; but one should not look for perfection, and Montgomery is as satisfying to the artistic eye as they are making them just now.

This rugged and ruddy specimen of the *genus homo* coming down the aisle is Stephen Fiske, and that woman straggling behind, having an encounter with a refractory bonnet, is his wife—Mary Fiske. I never saw her yet that she seemed to be on good terms with that bonnet; but she seems to be satisfied with everything else in the world, her lot is an easy one.

And here's another jolly woman with a rather sad faced man. I don't believe Andrew Wheeler and wife use the same spectacles; he takes a severe view of plays and things, while the lady laughs at the most tragical melodrama and grows fat on it. But Wheeler is not of the fat accumulating kind; life is much more serious to him now that he has to get out a paper every week. And I'll bet he envies the days when he was a critic like the rest of the boys, and had only the cares of a column resting on his noble forehead.

If people want to study the effect of editorial work on the human countenance they want to watch Harrison Grey Fiske. Not long ago a daisy from "fresh fields and pastures new" was not more redolent of youth and untried enthusiasm. Every first night his face takes on the face of an elderly character. He is already past the flush of youth; he has reached the serene and middle age of responsibility, and any night this season if he shows up with a son as big as Winter's, or a daughter as tall as Copplestone's, I shan't wink with surprise. He achieves years and all that accompanies old age with such rapidity that Pa Fiske and a grown family may occur at any moment.

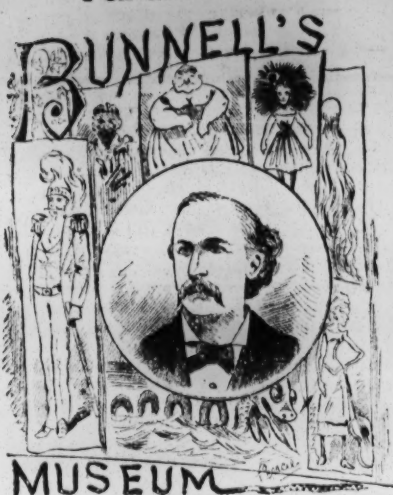
This slim individual with the tall aesthetic young woman is Townsend Percy and wife. I suppose it's the color of his hair and whiskers, and the crockery smile he always wears, that put me in mind of that popular Spring medicine, sulphur and molasses. Very nice thing in its way, but you have to be very careful after taking it.

And now the curtain can go up; for Josephus Howard, he of the Shakespearean phiz and wandering eye has arrived, and the two Chamberlains are in their places. My friend the big fiddle has lain back and folded his bow across his bosom. The prompter's bell is heard. "All down to begin." A hush falls upon the expectant house. Dear me, I've forgotten my eyeglasses. What a misfortune for

THE GIDDY GUSHER.

—Fay Templeton is receiving good notices from the papers throughout the country. She is playing Bettina in the *Mascotte*, and Western critics seem much pleased.

Pen and Pencil.



Pencil and I had each twenty-five cents and a few hours to spare Tuesday morning, and we paid a visit to Bunnell's wonderful Museum on Broadway. Bunnell is an original, and he's made his place a big success by presenting only first-class attractions. His giants are the tallest, his dwarfs the shortest, his phantoms the ghostliest, and his monstrosities the most monstrous in the business. The average New Yorker appreciates this sort of enterprise. If a puny Bowery rival in the museum line exhibits a fat woman for one dime, and Bunnell shows a being of the same description, only thirty-three per cent. more so, for one quarter, the Bowery mare



will starve while the Broadway manager will reap a rich harvest. It is an incontrovertible fact that money is no object to the amusement seeker of this village when a question of this sort comes up for consideration.

At the door of Bunnell's the dory *Little Western* is exhibited free gratis for nothing. George Thomas, Nova Scotian, and Fred Norman, Norwegian, who made the silly experiment of sailing over to England and back in a craft sixteen feet long, were on deck regaling a crowd of open-mouthed spectators with Munchausen-like tales of their



marine experience. They propose to retire from the navigating business on the proceeds derived from their glory. Mr. Norman informed me, with a *bon ton* Stockholm accent, that he lost thirty pounds on the return voyage drinking "lime yucc." This is an awful warning to dory captains about sailing for the other side; they should renounce lime juice and stick to water—and whisky.



Perhaps the most interesting feature at Bunnell's is Mr. Charles Ungandi, the Zulu, and his French wife. Probably you have read the romantic story of the love match of this copper-skinned wielder of the assegai and the beautiful Gallic belle from South

Fifth avenue. She is a daisy, and no mistake. Her eyes are large and dreamy, her complexion is like the red, red rose, her hair is dark brown, and her figure—well, in spite of the disadvantages of a pink paper muslin skirt, and a pair of peach-colored cotton hose, it was really divine. Mr. Ungandi noted my admiring glances with evident displeasure, and he grasped his barbarous spear with an energy that was not pleasant. Pencil fortunately called my attention to a sign which said "Please don't offend the Zulus," and I took timely warning. Wishing to conciliate Mr. Ungandi a little, I struck up a conversation on the Polyglot plan:

"Nice wife that of yours, Charlie?"

"Ugh. Ba, ba, ba, ba, ba, tul ling poo



sooner wing, pong wis din pus. Ror fesse porerngr?

"No, I think not."

"Ring lee non du me. Sing gee fa sol do? Ro, ro! Lapsus, habes—ugh."

"Think Arthur will give him the treasury portfolio, eh? Well, perhaps."

"Ba, ba, ba! [Indignantly.] Fe mgr nyc. Hms whysk ee?"

"Thanks, no; not so early in the day."

Madame Ungandi was very reticent in regard to her domestic condition. She would



ITALIAN MIDGETS

only say, "Shar-lie ces a vare good man. Ve are tres hap-pie togedder. Je ne sais nutting more." And with this I was obliged to give Madame up as a bad conversationalist, although undoubtedly a remarkably handsome young woman.

In the monkey house, where a regular Irish riot was progressing, I recognized in the inhabitants wonderful resemblances to some noted newspaper people. Georgina Montgomery, in miniature, sat on a perch, out of harm's way, dallying poetically with a very flexible caudal appendage. A very little, saffron-tinted monk, with a very big head and a ridiculously diminutive body, for all



the world just like Towntalk Pearsy, was hard at work scratching the eyes out of a Simian several sizes smaller than himself. A big animal (called for convenience the "Pithecus"; it's a "what-is-it," because it's not classified by naturalists, and is the only one of its kind known to exist,) sat up like another John Duffer, with a self-inflated, balloony expression of countenance, that appeared to enormously amuse a pair of baby bears in a neighboring cage. The "Pithecus" looked just as if he was saying to Georgina Montgomery: "Homo sum; humani nihil a me alienum, puta, and don't you forget it." (You'll find a nice free translation of that specimen of dead tongue in the back of your Webster.)

From the monkeys, bears and seals, to the New Zealander, Tapioca Api, was but a step. He looked very sad and melancholy, indeed, and I built up quite a romance about him and his Island home. "Poor creature," thought I, sympathetically, "his mind is wandering back to the days when with his trusty band of Maoris he ranged the shores

of his native cuntry, as free as the very air."

He evidently saw the look of anxious



curiosity on my face, for his lip grinned, as if to repress a feeling of pain. It was not pain though that made the tattooed border of his mouth tremble. No, it was only an act preparatory to ejecting a medium-sized quid of tobacco. He was preparing to speak, however, and I forgave this trifling breach of etiquette. I should listen to the soft melody of that Southern voice; I should hear the language of the tropics, the barbarous voice attuned to the music of the waves on coral reefs, and the beautiful songs of the shell. His wistful eyes fastened themselves on Pencil with a far-away, homesick expression. Then he spoke slowly; but distinctly:

"This town ain't no good. The board ain't so good in the toniest hotel as that you get in a fifth-rate hash-house in Auckland. When I came to New York I got left, and make no mistake."

Alas, for my romance!

A pleasant half hour was spent talking to two charming little dwarf women, who are quite as remarkable for their thorough common sense as for the smallness of their stature. These ladies come from Massachusetts, and their faint little voices have a funny little Yankee twang. Baron Rosebud and Count Littlefinger are another interesting duo who have been restricted in their growth. These little men are Italians, and I overheard them talking over some little source of contention with the management of the Museum something in this fashion:

THE BARON—I no tinka dis vas all right. Sapristi! Vat for mea comea to dis country? Pay fee-e-efty dollare for una costume?



HAPPINESS & DEFORMITY.

Nevare! I wears my olda dress, and eef dey no li-ka, dey can lump-a."

THE COUNT—*Mio dio!* Vy, you tinka me una damna ijot? Mea—mea trow down una grand fine engagement lika dis? No s-i-r-r-e-e!

These midgets are quite accomplished artists, and they take part in a variety performance which is given at intervals during the day in a small cosy theatre at the back of the museum. Frank Bush, Dan Nash, and several child dancers succeeded in entertaining us for a half hour.

A very jolly fellow, is the man without arms or legs; or more properly, without hands and feet. He sits on a little platform, and cracks jokes and converses intelligently



with all the visitors who choose to stop and chat.

"Are you a reporter?" he asked. "No? Well, I like the reporters, but they do give us terrible blasts sometimes in the papers. Why, in Philadelphia a reporter said some

thing about me in the *Ledger*. I walked right into the editor, and I tell you I got a retraction the next morning. I have a family, and support them on my earnings. My wife's uncle is the Governor of Maine. Oh, I'm well connected. Monstrosity business don't pay very well; you see, these padded giants and laced phantoms will live on nothing, sleep in an attic, and dress like paupers.



A "PROFESSOR" OF LIGHTNING CALCULATION

But, though I am a monstrosity, I'm a gentleman every time. I live in a highly respectable house in Ninth street; the other occupants are a lawyer and a doctor. I never lie about myself; most curiosities do. I always tell the truth. Did you ever see my penmanship—no? Well, here is some of it:

This is a specimen of my writing
Walter H. H. H.

"I learned to write quite as easily as if I had had two hands instead of these stumps." And Mr. Stuart flipped a dime for one of his little photographs into a well-filled purse.

The phantom lady is a warning to anti-fat believers. Such thinness was never seen except when George Fawcett Rowe went into tights as Smiff. Bunnell has Barnum's lightning calculator, who lectures on the curiosities, adds up big sums with amazing rapidity, and presides over the variety entertainment before alluded to. The Goshan giant—who needs no introduction—was on



hand with many big stories about his war record. In short, the collection of wonders that Pencil and I saw at Bunnell's cannot be really appreciated without paying a personal visit to the place. Take a disinfectant along for Mr. Ungandi and his Zulu companion, and pray don't ogle Madame Ungandi if you value your life.

PEN.

Professional Doings.

—J. H. Haverly paid Boston a flying visit last week.

—The sale of seats for the Rossi season at Booth's is large.

—The John Jack combination has collapsed. Heigho!

—Manager Frank Curtis is reported ill with malarial fever in Texas.

—Ella Wesner is going to do a horse piece, and is looking around for a steed.

—Rice's Surprise Party will be the attraction at Booth's Theatre after Rossi.

—W. W. Cole's New York and New Orleans Circus will winter in Utica.

—George Clarke is doing the Connie Soogah at the Windsor in Boston this week.

—The only Leon has been engaged for Haverly's European Mastodon Minstrels.

—John P. Sutton, the last stray bird of Hooley's company, flew into the city Sunday.

—A new dramatic agency has been started at 1293 Broadway by a Chicago man named Bates.

—The Two Medallions company ended a brief and stormy existence at St. Paul last week.

—Andy McKay has seceded from the Twelve Jolly Bachelors Comic Opera company.

—J. Alexander Brown reports good business with the various combinations under his care.

—The European Mastodons will appear at Haverly's Fourteenth Street Theatre next week.

—Aurora Lorne, who has been playing an engagement at Halifax, N. S., has returned to the city.

—Alice Dunning Lingard has been drawing crowded houses at Baldwin's, San Francisco, in Frou Frou.

—Parker D. Fisher has been engaged to play Pitticus Green in one of the Hazel Kirke companies.

—The Professor, with W. J. Gillette in the title role, begins his traveling season at Newark, N. J., next week.

—Millard, the composer, is at work on a comic opera, the libretto of which is to be written by an out-of-town journalist.

—Lillian Glover has just been left \$50,000 by a dead Toronto uncle, and has made 80,000 additional friends in consequence.

—Katherine Rogers is doing a large business through Southern New York with Mrs. Fiske's play of *Clarice*, or *All for Love*.

—Joseph Picott, a well known scene painter of Albany, has been missing for some time. Fears of foul play are entertained.

—The One Hundred Years Ago company arrived in New York from Richmond, Va., Sunday afternoon. They have disbanded.

—Mahn's Comic Opera company, in Donna Juanita, will be Haverly's Nible's Garden attraction after Michel Strogoff is withdrawn.

—Alice Dunning Lingard, after a brief but successful engagement in San Francisco, has gone to Oregon to entertain the web-feet.

—Russell Bassett is winning much commendation throughout the country for his very clever impersonation of Mo. Jewell in *The World*.

—Miss Genevieve Ward was tendered a reception last week by Mrs. D. G. Croly (Juno June). A large number of invited guests were present.

—Sardou will produce a new play at the Paris Vaudeville. The right for the American production has been purchased by Messrs. French and Son.

—Phil H. Lehn, manager of the Grand Opera House, Syracuse, will be the manager of the New Wisting Opera House, which is being rapidly pushed to completion.

—Julette Laurents, a character actress, has lately arrived from Europe. She is said to be quite clever, and sings Italian, French, German and English character songs.

—But twenty Booth Theatre bill-board tickets were stolen from William Reagan, the city bill-poster. The daily press stated five hundred and seventy-eight was the number.

—W. E. Sheridan will make an eight weeks' tour through Oregon, Washington Territory and British Columbia, at the conclusion of his Lear engagement in San Francisco.

—Frederic de Belleville is in Chicago with the Union Square company, and is very highly complimented for his rendition of the character of Outhbert Fielding in *The False Friend*.

—C. B. Cline, of this city, is negotiating for the lease of the Pickwick Theatre, St. Louis, with the intention of converting it into a place of amusement similar to the Metropolitan Casino.

—Willie Edouin's new play, *Trifles*, is to receive its first production in Memphis next week. It is said to be very funny, but, if Shakespeare is to be believed, it must be "light as air."

—C. N. Barbour, of the Banker's Daughter combination, has left that company, and returned to this city on account of the serious illness of his wife. He is open for an engagement in New York.

—Carver B. Cline, of Steele Mackaye's staff of attaches, left the city for New Haven on theatrical business last week. The *Won at Last* company No. 2 will take the road the first of next month.

—Ned Thorne has got a strong melodrama by Henry Pettit, called *The Black Flag*. It will be put on at the Eighth Street Theatre, Philadelphia, as soon as Eve, the Saleslady, has completed its successful run.

—The San Francisco *Vanity Fair*, a bright weekly paper, ingeniously informs its readers that "Fauny Davenport commenced her season in New York. She appeared as Lady Teazle in the *School for Scandal*."

—Charles Pope has written a letter of congratulation to Colonel Haverly regarding his securing the Emelie Melville Opera company for New York. Pope says he wants the attraction for his St. Louis Theatre.

—The net receipts for George R. Sims *Light's O' London* during the six performances of last week at the London Adelphi, were \$8000. The play will be produced at the Union Square Theatre November 21.

—The benefit last Tuesday afternoon at Col. Simms' Brooklyn Theatre in aid of the Michigan sufferers netted \$1847, all of which was sent to the unfortunate. Col. Simms contributed everything, including company, theatre, etc. The Colonel is invariably foremost in all philanthropic projects.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: New Orleans, 24, week; Houston, Texas, 31, Nov. 1; Galveston, 2, 3, 4, 5; Montgomery, Ala., 7, 8, 9.

A. M. PALMER'S UNION SQUARE THEATRE CO.: St. Louis, 24, two weeks; Detroit, Nov. 7, week; New York, 14, week.

ANNIE PICKLEY: Ellsworth, Me., 27; Manchester, N. H., 28; Lowell, Mass., 29.

ALEX CAUFMAN: St. Catharines, Ont., 27; Hamilton, 28.

ADA GRAY COMB.: Canton, Ohio, 27; Alliance, 28; Wooster, 29; Mansfield, 31; Mount Vernon, Nov. 1; Newark, 2.

BARNEY MCALLEY: Albany, N. Y., 27, 28, 29; Montreal, Can., 31, week.

BAKER AND FARRON: Fall River, Mass., 27; Williamantic, Conn., 29; Springfield, Mass., 31.

BARTLEY CAMPBELL'S MY GERALDINE: Chicago, 24, week; Joliet, Ill., 31; Peoria, Nov. 1; Bloomington, 2; Decatur, 3; Springfield, 4; Jacksonville, 5; St. Louis, Mo., 6, week.

BAIRD'S MINSTRELS: Bennington, Vt., 27; Rutland, 28; Port Edwards, N. Y., 29; Glens Falls, 31; Cohoes, Nov. 1; Saratoga, 2; Troy, 3; Schenectady, 4; Gloversville, 5.

BILLY ARLINGTON'S MINSTRELS: Portage City, Wis., 27; Stevens Point, 28; Appleton, 29; Green Bay, 31; Oshkosh, Nov. 1; Piquette, 2; Fond du Lac, 3; Milwaukee, 4, 5, 6.

BIG FOUR COMB.: St. Louis, Mo., 30, week; Louisville, Nov. 7, week.

BROOKS AND DICKSON'S WORLD COMB.: Syracuse, N. Y., 27, 28, 29.

BUTFALL BILL COMB.: New Albany, Ky., 27; Nashville, Tenn., 28, 29; Evansville, Ind., 30.

BARLOW, WILSON, PRIMROSE AND WEST MINSTRELS: Eau Claire, Ala., 27; Columbus, Ga., 28; Macon, 29.

COL. ROBINSON'S HUMPTY DUMPTY CO.: St. John, N. B., 24, week; Moncton, 31; Amherst, Nov. 1; Parrsboro, 2; Summerside, P. E. Island, 3; Charlottetown, 4, 5.

CAMPBELL AND LAMONT'S HUMPTY DUMPTY: Tompkins, Pa., 27; Mahala City, 28.

CHARLOTTE THOMPSON: New Orleans, La., 25, week.

GEORGE CLARK COMB.: Boston, 24, week.

CHILD OF THE STATE (HOYT AND HARDIE): New Orleans, 24, two weeks; Memphis, Tenn., Nov. 7, week.

C. L. DAVIS (ALVIN JORDAN): Marshalltown, Ia., 27; Okaloosa, 28; Ottumwa, 29; Monmouth, 31; Galesburg, Nov. 1; Canton, 2; Council Bluffs, 3; Fremont, Neb., 4; Columbus, 5; Cheyenne, 7; Laramie City, 8; Ogden, 10.

COLLIER'S BARKER'S DAUGHTER NO. 1: Chicago, Ill., 23, week; Madison, Wis., 31; Janesville, Nov. 1; Aurora, Ill., 2; Ottawa, 3; Davenport, Ia., 4; Clinton, 5; Cedar Rapids, 7.

COLLIER'S BARKER'S DAUGHTER COMB.: No. 2, Newark, N. J., 27.

COMLEY-BARTON COMIC OPERA CO.: New York City, 24, week.

CALLENDER'S GEORGIA MINSTRELS: Alexandria, Va., 27, 28; Fredericksburg, 29; Richmond, 31, Nov. 1; Petersburg, 2; Lynchburg, 3; Charlottesville, 4; Staunton, 5.

CARVER'S IRON MASK COMB.: Stillwater, Minn., 26, 27; St. Paul, 28, 29; Red Wing, 31, Nov. 1.

DRAPE'S UNCLE TOM'S CABIN: Milwaukee, 24, week.

DUPREZ AND BENEDICT'S MAMMOTH MINSTRELS: Mezer, Pa., 26; Sharon, 27; Youngstown, O., 28.

EMMA ABBOTT ENGLISH OPERA: Ithaca, N. Y., 26; Elmira, 26; Williamsport, Pa., 27; Wilkesbarre, 28; Trenton, N. J., 29; Washington, D. C., 31, week; Philadelphia, Pa., Nov. 7, two weeks; Boston, Mass., 28.

EMMA LELAND: Sedalia, Mo., 25, week; Jefferson City, 31, week; Mexico, 7, four nights.

EDWIN CLIFFORD DRAMATIC CO.: Hudson, Wis., 27, 28, 29; Stillwater, Minn., 31, week.

EDWIN BOOTH: Booth's Theatre, New York City, 17, week; Brooklyn, N. Y., 31, week; Philadelphia, Pa., 31, two weeks.

EMILIE MELVILLE OPERA CO.: Baltimore, Md., 24, week; Boston, Mass., 31, eight weeks.

FREDERICK PAULDING: Charleston, S. C., 27, 28, 29; Augusta, Ga., 31; Columbus, S. C., Nov. 1, 2; Greenville, 3; Danville, 4, 5.

FRED B. WARD: Louisville, Ky., 27, 28, 29.

FLORENCE HERBERT: Keokuk, Ia., 24, week.

FAY TEMPLETON OPERA CO.: Council Bluffs, Ia., 27; Des Moines, 28, 29; Keokuk, 31, Nov. 1.

FANNY DAYTON: Providence, R. I., 27, 28, 29; Troy, N. Y., 31; Nov. 1, 2; Rochester, 3, 4, 5; Hornellsville, 7; Binghamton, 8; Scranton, Pa., 9; Wilkesbarre, 10.

FRANK MAYO: Detroit, Mich., 24, week; Akron, O., 31; Wheeling, W. Va., Nov. 3; Zanesville, O., 4, 5.

GEO WILLIAMS: Meridian, Miss., 27; Mobile, Ala., 28, 29; Greenville, 31; Montgomery, Nov. 1; Selma, 2; Rome, Ga., 3; Atlanta, 4, 5; Columbus, 7; Macon, 8; Savannah, 9, 10; Charleston, S. C., 11, 12.

GEORGE WARD: Boston, 31, two weeks.

GILSON'S FURNISHED ROOMS: Adrian, Mich., 27; Toledo, O., 28, 29; Indianapolis, Ind.,

31, Nov. 1, 2; Springfield, O., 3; Parkersburg, W. Va., 4; Marietta, O., 5; Baltimore, 7, week.

GARDNER'S LEGION OF HONOR: Pittsburg, 24, week.

GOSCHKE-HOPPER ONE HUNDRED WIVES COMB.: Scranton, Pa., 27; Pittsburg, 28; Wilkesbarre, 29; Allentown, 31; Pottsville, Nov. 1; Reading, 2.

GRAYSON OPERA CO.: Lawrence, Mass., 27; Haverhill, 28; Salem, 29.

GEORGE MAXWELL'S DRAMATIC CO.: Pleasant, Miss., 27; Middleland, 28, 29.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Buffalo, N. Y., 28, 29; Erie, Pa., 31; Youngstown, O., Nov. 1; Akron, 2; Sandusky, 3; Tiffin, 4; Fort Wayne, Ind., 5.

HILL'S JOSHUA WHITCOMB: Sioux City, Ia., 27; Decatur, 28; Stillwater, Minn., 29; St. Paul, 31, week; Minneapolis, Nov. 7.

HILL'S DRAGON CRANKETT CO.: Baltimore, Md., 24, week; Trenton, N. J., 31; Newark, Nov. 1, 2; Elizabeth, 3; Orange, 4; Paterson, 5; New York City, 7, four weeks.

HILL'S ALL THE RAGE: Clinton, Ia., 27; Freeport, Ill., 28; Rockford, 29.

HERRMANN: Indianapolis, Ind., 24; Louisville, Ky., 31, week; Washington, D. C., Nov. 7, week; Baltimore, 14, week; Brooklyn, 21, week.

HERNDON'S OPERA HOUSE CO.: Whitehall, N. Y., 24, week.

HAYLEY'S NEW MASTODON MINSTRELS: St. Louis, 24, week.

HAYLEY'S STRATEGISTS: Haverly's Fourteenth Street Theatre, New York City, 24, week.

HAYLEY'S WIDOW BEDOTT: Greensboro, N. C., 27; Athens, Ga., 28; Augusta, 29; Columbia, 31; Charleston, Nov. 1, 2, 3; Savannah, 4, 5.

HOWORTH'S HIBERNICA: Hazleton, Pa., 28, 29.

HERNE'S HEARTS OF OAK: Philadelphia, 24, week.

HI HENRY'S PREMIUM MINSTRELS: Chillicothe, O., 27; Circleville, 28; Delaware, 29; Marysville, 31; Urbana, Nov. 1.

HAGUE'S EUROPEAN MINSTRELS: Titusville, Pa., 27; Oil City, 28; Erie, 29; Buffalo, N. Y., 31, Nov. 1, 2; Toronto, Can., 3, 4, 5.

HARRY WEBBER'S NIP AND TUCK: Yankton, D. T., 27; Lemars, 28, 29.

JARRETT'S FUN ON THE BRISTOL: Auburn, N. Y., 27; Rochester, 28, 29.

JAY KIAL'S UNCLE TOM'S CABIN CO.: Pittsburg, 24, week; Philadelphia, 31, week.

JANAUSCHKE: New York City, 24, three weeks.

JOSEPH MURPHY: Fort Wayne, Ind., 27; Lafayette, 28; Logansport, 29; Chicago, 31, week.

JOHNSTON AND MILLER: St. Louis, 24, week.

JOHN E. OWENS: Mobile, Ala., 27, 28, 29; New Orleans, 30, week.

JOHN T. RAYMOND: New York City, 24, week; Cleveland, 31, week; Detroit, Nov. 7, 8, 9.

J. K. EMMETT (FRITZ): Cincinnati, 24, week.

JULIA A. HUNT (FLORENCE COMB.): Indianapolis, 27, 28, 29; Columbus, O., 31, Nov. 1.

JOHN S. CLARKE: Cleveland, O., 3, 4, 5.

JOHN McCULLOUGH: St. Louis, 24, week; Cincinnati, 31, week; Pittsburg, Pa., Nov. 7, week.

JOHN A. STEVENS: Toronto, Can., 24, week; Hamilton, 31; St. Catharines, Nov. 1, 2.

JOE JEFFERSON: Chicago, 24, week; Milwaukee, Wis., 31, Nov. 1; Lafayette, Ind., 2; Erie, Pa., 3; Elmira, N. Y., 4; Boston, 7, week.

KELLOGG CONCERT CO.: Chicago, 27, 31; Beloit, Wis., Nov. 1; Madison, 2; Janesville, 3; Elgin, Ill., 4, 5; Ottawa, 7; Peoria, 8; Decatur, 9; Bloomington, 10; Joliet, 11.

KATHERINE ROGERS CO.: Corning, N. Y., 27; Hornellsville, 28; Bradford, Pa., 29; Corry, 31; Titusville, Nov. 1; Oil City, 2; New Castle, 3; Youngstown, O., 4, 5; Akron, 7.

KIRALY'S MICHAEL STROGOFF: Cincinnati, 24, week; Louisville, 31, week.

LEAVITT'S GIANT MINSTRELS: Belleville, 27; Alton, Ill., 28; St. Louis, 29, week.

LEAVITT'S RENTZ-SANTLEY CO.: Savannah, Ga., 27; Augusta, 28; Macon, 29; Athens, 31; Atlanta, Nov. 1, 2; Columbus, 3; Montgomery, 4; Mobile, 5; New Orleans, 6, week.

LEAVITT'S VAUDEVILLE AND SPECIALTY CO.: Cincinnati, 24, week; Detroit, 31, week; Boston, Nov. 14, week.

LINGARD'S STOLEN KISSES COMB.: St. Catharines, Ont., 27; Hamilton, 28, 29; Toronto, 31, Nov. 1, 2.

LOTTA: Philadelphia, 25, week; New York City, 31, two weeks; Boston, Nov. 14, three weeks.

LAWRENCE BARRETT: Boston, 24, one week.

MR. AND MRS. W. J. FLORENCE: Ithaca, N. Y., 27; Auburn, 28; Oswego, 29.

MR. AND MRS. HUBERT O'GRADY: Meriden, Conn., 27; New Haven, 28, 29; Waterbury, 31.

MILTON NOBLE'S COMB.: Atlanta, Ga., 27; Carterville, 28; Barnesville, 29; Macon, 31, Nov. 1; Savannah, 2, 3; Charleston, S. C., 4, 5; Augusta, Ga., 7; Columbia, S. C., 8, 9, 10, 11.

MADISON SQUARE THEATRE CO.: No. 1: Williamsburg, 24, week; Windsor Theatre, 31, week; Buffalo, Nov. 7, week.

MADISON SQUARE CO.: No. 2: Bangor, Me., 27; Lewiston, 28, 29; Saco, 31; Manchester, N. H., Nov. 1.

MITCHELL'S PLEASURE PARTY: Louisville, Ky., 27, 28, 29; Springfield, O., 31; Hamilton, Nov. 1; Dayton, 2; Akron, 3; Wheeling, W. Va., 4, 5.

M. B. CURTIS' SAM'L OF POSE COMB.: Corsicana, Tex., 27; Dallas, 28, 29.

MR. AND MRS. GEORGE S. KNIGHT: Trenton, N. J., 27; Easton, Pa., 28; Wilmington, Del., 29; Philadelphia, 31, week.

MARY ANDERSON: St. Louis, 31, week; Cincinnati, O., Nov. 7, week; Pittsburg, Pa., 14, week.

MCINTYRE AND HEATH'S MINSTRELS: Bloomington, Ill., 27; Decatur, 28; Springfield, 29; Beardstown, 31.

MR. PARTNER (Aldrich and Parsloe): New York City, 24, week; Philadelphia, 31, week.

MINER ROONEY COMB.: Grand Rapids, Mich., 27, 28; Muskegon, 29; Chicago, Nov. 1, week.

MAHN OPERA CO.: Brooklyn, N. Y., 24, week; Baltimore, 31, week; Washington, Nov. 7, week.

MELVILLE COMB.: Baltimore, 24, week; Boston, 31, eight weeks.

MAUDE GRANGER: Syracuse, N. Y., 24, 25, 26; Rochester, 27, 28, 29; Detroit, 31, week.

MAGGIE MITCHELL: Springfield, O., 27; Jacksonville, 28.

NAT C. GOODWIN: Richmond, Va., 27, 28, 29; Atlanta, Ga., 31; Columbus, Nov. 1; Montgomery, Ala., 2, 3; Mobile, 4, 5; New Orleans, 6, week.

NEIL BURGESS' WIDOW BEDOTT COMEDY CO.: New Haven, Conn., 27, 28, 29; Hartford, 31; Springfield, Mass., Nov. 1; Holyoke, 2; Pittsfield, 3; North Adams, 4; Troy, N. Y., 5.

OLD SHIPMATES COMB.: (Frank Mordaunt) Prescott, Can., 27; Ottawa, 28, 29; Montreal, 31, week.

OSBORNE DRAMATIC CO.: Scranton, Pa., 29.

OLIVER DOUD BYRON: Portland, Me., 28; Nashua, N. H., 29; Boston, Mass., 31, week.

POWERS' PARAGON CO.: Montreal, Can., 27, 28, 29; Ottawa, 31; Ogdensburg, Nov. 1; Brockville, 2; Kingston, Can., 3; Peterboro, 4; Hamilton, 5, 6; London, 7, 8.

ROGERS-PALMER GRAM CO.: Baltimore, Md., 24, week; Cumberland, 31; Wheeling, W. Va., Nov. 1, 2; Zanesville, O., 3; Columbus, 4, 5.

RICK EVANGELINE CO.: Lincoln, Neb., 27; Omaha, 28, 29; Minneapolis, Nov. 3, 4, 5.

ROBINSON AND CRANE: New York City, 24, three weeks.

ROSSI DRAMATIC CO.: New York City, 24, week.

ROSE EYTINGE IN FELICIA: Jersey City, N. J., 27, 28, 29; Brooklyn, N. Y., 31, week.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Norristown, Pa., 27; Bethlehem, 28; Pottsville, 29; York, 31; Frederick, Md., Nov. 1; Staunton, Va., 2; Petersburg, 3; Norfolk, 4.

SALSBURY'S TROUBADOURS: Utica, N. Y., 27; Troy, 28, 29; Albany, 31, Nov. 1; Paterson, N. J., 2; Newark, 3; New Brunswick, 4; Trenton, 5; Baltimore, Md., 7, week; Washington, D. C., 14, week.

THE HALLS COMB.: Cincinnati, O., 31, week; Chicago, Ill., Nov. 7, week; Milwaukee, Wis., 14, week.

THE JOILLITES: Quincy, Ill., 27; Hannibal, Mo., 28; Jacksonville, 29; Springfield, 31.

TONY DENIER'S HUMPTY DUMPTY: Galveston, Tex., 27, 28, 29; New Orleans, 30, week.

TONY PASTOR'S CO.: New York, 24, for season.

THE HARRISONS: North Attleboro, Mass., 27; Norwich, Conn., 28, 29; Providence, R. I., 31, week; New York City, Nov. 7, week.

THE VILLAS: Cadiz, O., 27, 28; East Liverpool, 29, 30, Nov. 1; Wabash, Ind., 9, 10, 11.

T. W. KEENE: Washington, 24, week; Baltimore, 31, week.

VOKES FAMILY: Cleveland, 24, week; Baltimore, 31, week.

WALLACE SISTERS COMBINATION: Springfield, Ill., 27.

WILBUR OPERA CO.: Chicago, 24, week; St. Louis, 31, week.

WILLIAM STAFFORD: St. Louis, Mo., 24, week; Springfield, Nov. 1; Carthage, 2; Joliet, 3, 4; Fort Scott, Kan., 5; Parsons, 7; Emporia, 8; Wichita, 9; Winfield, Ia., 10, 11; Newton, 12.

WILLIE EDOUN'S SPARKS COMB.: Memphis, Tenn., 24, five nights; New Orleans, 30, two weeks.

BOSTON.

The Colonel has made a bit at the Boston Museum, having met with great success; for, in addition, its incidents are exceedingly funny, and it is acted with rare efficiency and completeness. The play, like our old friends, the Serious Family, on which it is founded, is too well known to need description or criticism. As an adaptation it is not one of the least effective that Mr. Barnard's facile pen has given us. Charles Barron's performance of the Colonel is not alone a clever conception but every detail is worked out with the care of a true artist. Nora Bartlett as Mrs. Forrester invests her part with all the strength that it demands. Mr. Warren did not seem to like his role of Lambert Streke, but so good an actor could not fail to bring out the author's ideas and language to the satisfaction of all. Eric Bayley achieved a success as Forrester, he possesses a fine stage presence, refined manners and gentlemanly demeanor. In Mrs. Bly the Annie Clark finds excellent scope for the display of her charming powers; her perfect acting forming a beautiful picture. Mintha Bayley is a very clever ingenue artist, and her efforts were much appreciated. Lady Tompkins does not show Mrs. Vincent to the best advantage, but so thorough an artist hardly anything comes amiss. James Nolan's Basil is nothing less than a bit. Maurice Stratford was very pleasing in his character. The Colonel will hold the stage until further notice; then Patience will be revived.

On former occasions I have spoken in terms of warm commendation respecting Fanny Davenport, therefore nothing new can be said of this brilliant actress, only that she has appeared for the first time here in roles that fitted her like a glove. Miss Davenport shone to splendid advantage as Lady Teazle. Her performance has added much to her credit, for I have not witnessed a more finished presentation since the days of Charlotte Le Clercq. The character was finely drawn, noticeably during the screen scene, which was exquisitely rendered. As Camille Miss Davenport never did better, and she surprised her friends by seizing an opportunity to show her wonderful versatility. As Rosalind, Lady Gay Spanker, Leah and Nancy Sykes, Miss Davenport repeated her former success. Business was not good the first of the week, but pulled up on Thursday, and terminated to a packed house on Saturday. This week the great success of last season, Genevieve Ward, in Forget-me-Not.

Lawrence Barrett is a favorite in Boston, no matter what other cities may think of him as an actor. He always does a fine business here, as was the case last week at the Park, the theatre being filled at every performance. Mr. Barrett is a scholarly actor; his characters always show deep thought and study. Artificial and studied in many things, and lacking spontaneity, he always evinces a thorough conception of his art that one must admire the actor for his devotion to his art. Mr. Barrett opened in Richelieu, and has appeared as Hamlet, Claude Melnotte, Shylock, David Garrick and Cassius, the latter being one of his best parts; the violent outbreaks of restrained impatience, and wrath, and rash impulsiveness are well delineated by him in all their phases, and, with the support of Louis James, he was strengthened to do his best. Mr. James fully shared the honors with the star, his Brutus being a noble personation. Marie Wainwright has improved, and displayed much discrimination and taste in the rendering of her different characters. Kate Meek was more than acceptable as Queen Gertrude, and Otis Skinner's powers were fully demonstrated as Laertes. This week Mr. Barrett in his great creation of Harebell, the Man of Airhe, and Richard III, Othello, etc. Lotta shortly appears at the Park for a season of five weeks.

Standing-room only at the Howard Athenaeum every night. Alice and Louis Harrison, in Photos, are as good as ever, and seemed as if they could never get tired by their wonderful flow of spirits. This week, Nick Roberts's Humpty Dumpty troupe.

Boston Museum: Crowded day and night. This week a new bill and change of faces.

Baker and Farron have been the attraction at the Windsor Theatre, but failed to draw remunerative audiences. This week, George Clarke in Connie Soogah.

The Mascotte is surely a second Pinafore.

Its success in this city is very great. Such was the case last week at the Gaiety Theatre with Rose Stella Laurent, Annie Guenther in the principal characters. This week for the first time, La Belle Lurette, introducing all of the favorites; 30th, Emelie Melville Opera company for a limited season.

Items: John E. McDonough, of the Annie Pixley company, was in the city last week, but has returned to Philadelphia, having been obliged to go home owing to her severe illness.—Frank Evans, of the Galley Slave combination, has been in town for a day.—Oliver Doud Byron paid a flying visit to Boston last week, making negotiations for his forthcoming engagement at the Windsor Theatre.—Ellen Getchell has been arranging the libretto of Twelve Jolly Bachelors, for its production at the Windsor Theatre. Amy Gordon and Jennie Winston appear in the principal roles.—Mrs. Lawrence Barrett is at her summer residence in Cohasset.—Manager Schoeffel, of the Park Theatre, J. C. Crosey, and Joseph Murphy, of Philadelphia, are in the city.—Mark Allen combination are playing in Last Man in the New England cities.—Manager Stevens has been reading Mr. Allen's play of The Miller of Derwent Water, and is much pleased with it.—Camilla Urso, the great violinist, is in the city.—Edwin Booth follows Lotta at the Park.—Lawrence Barrett appears as Hamlet at the Park Nov. 2 (matinee), for the benefit of the Ladies' Bazaar.—Clara Poole has joined the Kellogg Concert company, vice Alta Pense, who has resigned owing to ill health.—Jennie Kimball, manageress of the Corinne company, is in the city.—Lester Wallace and Arthur were in the city last week, and witnessed The Colonel at the Museum.—Rossi drew a good house at the Museum on Monday afternoon to witness his Othello.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): Mary Anderson has concluded a highly successful and remunerative engagement of two weeks. The performance of the nine characters she has assumed indicate a progress that will in time leave her sole mistress of her chosen field in art. Last Saturday evening she produced for the first time her new play, The Daughter of Roland, by Annie Ford of Baltimore. The piece is strong, but crude. Miss Anderson gives an admirable interpretation of the principal personage, Bertha. This week Joe Jefferson in The Rivals.

Haverly's Theatre (J. H. Haverly, manager): The Emelie Melville Opera company have given a pleasing and artistic production of Patience to large audiences. Miss Melville has a well-rounded, melodious voice, and makes a delightful Patience. Elma Delaro and Lillie Post are good in voice and action. Max Freeman (Bunthorne) and Tom Casselli (Grosvenor) have mastered the requirements of aestheticism and sing well. The chorus is strong and well drilled. This week the Wilbur Opera company in The Mascotte.

Grand Opera House (J. A. Hamlin, manager): The Rice Surprise Party have been giving their idea of Patience to fair business, with Rose Temple, Eugene Clark and Mr. McCollin in the leading roles. Saturday evening The Mascotte was given, Mr. Dixey and Topsy Venn appearing. This week this company in Cinderella at School.

Hooley's Theatre (R. M. Hooley, manager): My Geraldine has been attracting rather light houses; the company, however, give a good performance. This week Collier's Baileys Daughter combination.

Criterion Theatre (Charles Engle, manager): Humpty Dumpty has found a place for proper production on this large, finely-appointed stage. The business has been large—the best since the house opened. This week John Dillon, in specialty plays, and an olio.

Academy of Music (Wm. Emmett, manager): George Woodthorpe, in Dash, has been the dramatic attraction, the performance being prefaced with a good olio. The business has been big. This week, C. W. Barry, in Baffled.

Olympic Theatre (Z. W. Sprague, manager): Leavitt's Specialty company, quite a good variety organization, has made a demand for "standing room only." This week, Snellbaker's Majestics.

Lycum Theatre (James Edwards, manager): A variety company in specialties and the farcical piece, The Neighborly Neighbors. This week, fresh faces in the olio and Dan Seely in D'Arcy's Scandal.

Items: John Hooley is organizing a company to play Kerry and other Irish dramas through the Northwestern circuit.—Marsh Adams, the veteran minstrel, is in the city.—John Dillon has reorganized, and expects to go starring Nov. 7 under the management of James Gilbert.—Ben Cotton begins his season at Michigan City 31st, under the management of Charles Forbes; True Devotion and Black Diamonds constitute the repertoire.—The John Jack and Annie Firman combination collapsed this week; the people are in the city.—The McCormick Dramatic combination, after a season of one night, fell to pieces at Garrettsville, O.—George Woodthorpe and company in her new play Dash started on the road this week.—The Groveland Minstrels are being organized in this city.—C. E. Locke, of San Francisco, was in the city during the week.—J. H. Haverly has bought out Mr. Carson's interest in the Haverly Theatre and is now sole proprietor.—The Chicago Dramatic Club will produce Romeo and Juliet at the Grand Opera House on Nov. 3. Mollie Prindiville, who made her debut here with the James O'Neil company, will play Juliet. The proceeds will be given to the Michigan sufferers.—Memmon, the new five-act tragedy by H. G. Carleton, of this city, has been purchased by John McCullough for \$5000.—J. H. Rogers, of McVicker's Theatre, suffered quite a loss last week in the destruction of his manuscript play on A Frolicsome Dog.—The Press Club benefit realized over \$800.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): Alice Dunning Lingard has proven quite a success in her engagement thus far. Her impersonation of Frou-Frou drew large audiences throughout the past week. Alice was produced 17th in good style, with Mrs. Lingard in the title role. It was a fitting selection, and she acquitted herself with intelligence, good taste and true dramatic feeling. Her work declared her perfect understanding of the exigencies of the character of Alice. Jos. R. Grismer as Henri de Kerdran was good, and deserves credit for an extremely clever piece of work. John W. Jennings was au fait in the part of Marquis de Casarane. A. D. Bradley as Count de Somerive, notwithstanding his tiresome mannerisms, acted better than he is wont to do. Eva West as Marquise de Somerive imparted strength and a correct understanding of the characterization. Phoebe Davis (Lucienne) is a new acquisition to the stage, and her genius has created something of a furore. She is possessed of every attribute that is

necessary to a true artist. The remainder of the cast was satisfactory throughout.

Emerson's Theatre (William Emerson, manager): The Standard Theatre proper is a name of the past, since Emerson has leased, repaired and substituted the name above. Emerson opened with his company 17th to a crowded house. A large number of people were turned away, there being no room. The company complete includes William Emerson, Burt Haverly, "The Great Eugene," Pete Mack, Hayden Tilla, J. W. Freeth, Gus Bruno, Gilbert Sarony, W. F. Bishop, T. B. Dixon and Geo. Harris. J. H. Love is the business manager, and Chauncey Olcott the treasurer. The performance, as a whole, was a good one, and there is little doubt but that the company will meet with the approbation of the public.

Bush Street Theatre (Chas. E. Locke, manager): The Jossely season closed 14th. The public were well pleased with him. Baron Seeman opened an engagement 17th to a good house.

Items: Charles Vivian, who for some time has been the critic of the Chronicle, goes East October 24. Peter Robertson, a dramatist and critic of ability, will act in his stead.—A grand concert for the benefit of the Garfield Memorial Fund is in progress, and will include all the musical talent to be found here.—W. E. Sheridan, after playing his King Lear engagement at the Baldwin, will make an eight days' tour of this State, Oregon, Washington Territory, and British Columbia.—Alice Oates left here for the East October 10 for the purpose of engaging a company, and will appear at the California Theatre some time in November.—M. A. Kennedy, late manager of the Windsor Garden, is negotiating with the Baldwin management to produce a new play in his possession.—Alice Dunning Lingard will leave on the next steamer for Portland, Oregon. Probably she will play throughout British Columbia. Charles Mestayer and Charles Norris will play leading parts.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Emmett, in Fritz in Ireland, has attracted remunerative audiences throughout the first of his two weeks' engagement. The piece possesses not a jot of literary merit, but serves the star his purpose of introducing his specialties. His vocal efforts either time nor dissipation appear to mar, but his increasing obesity seriously interferes with the grace of his movements and dancing. The support is remarkable for nothing save its inferiority. "Standing room only" was the nightly order. Continued during the present week. John McCullough is underlined for week of 31st.

Robinson's Opera House (R. E. J. Miles, manager): Willie Edouin's Sparks has constituted the attraction throughout the week, and every performance has witnessed an increased attendance. Edouin, Mackey and Powers compose a trio of comedians rarely equalled, and Alice Atherton and Marion Elmore were encored nightly in their specialties. Miss Atherton's "Living photographs" of Joe Emmett, Mary Anderson and Joseph Jefferson are cleverly arranged, and are one of the most entertaining features of the programme. The next two weeks Michael Stroff will be presented by the Kiraly Brothers.

Heuck's Opera House (James Collins, manager): Joseph Murphy in Kerry Gow, supported by a good company; closed a successful engagement 22d. Fun on the Bristol underlined 31st.

Coliseum Opera House (James A. Douglass, manager): Owing to continuous bad business, Manager Douglass has concluded to step down and out. The theatre, while admirably adapted otherwise, is unfortunately located between the Vine Street Opera House and Heuck's, and almost within a stone's throw of either. Fred Buchmann, the proprietor, will remodel the house and add four private boxes during the ensuing two weeks, and there is a remote possibility that the Coliseum may reopen under the auspices of Louisville parties on or about Nov. 10.

Vine Street Opera House (Thos. E. Snellbaker, manager): The Megatherian Four established themselves as prime favorites with the frequenters of The Gold Mine, and Col. Snellbaker has very sensibly engaged them as members of his Majestic combination, which will open the season at Chicago 24th. Hines and Blossom and Earle Remington also created favorable impressions. An unusually strong programme is offered for the current week.

Items: Albertine Hall, last season with Rice's Evangeline company, left on 20th for New York City.—Emma Heckle, of this city, has been engaged as one of the leading soloists for the rendition of the Messiah in Milwaukee in December.—Charles S. Smith will look after the business management of the Vine Street Opera House dating from 24th, and the average amusement seeker will be forced to peruse Webster's unabridged to arrive at the true inwardness of the programme.—Mrs. John A. Mackay, nee Laura Bennett, and sister of Alice Atherton, has been sojourning at the Grand Hotel throughout the past week.—Charles A. Mead, manager of Music Hall, Dayton, O., spent a portion of last week in the city, the guest of Harry Lewis, treasurer of the Grand.—John J. Tyley, of this city, announces his intention of shortly assuming the managerial reins of the Metropolitan Theatre, Louisville.—James A. Douglas, recently in charge of the Coliseum, leaves during the present week for Hot Springs, Ark. A majority of the John R. Rogers combination will spend Sunday (30th) in Cincinnati, visiting friends.—Trifles, Willie Edouin's new play, which is spoken of as being irresistibly funny, will be produced in Memphis next week.—Hugh Egan left for Chicago 22d to look after the presentation of The Lady of the Lake by Snellbaker's Majestics.—Alice Atherton (Mrs. Willie Edouin) was robbed 19th of an elegant wine colored silk, used in the performance of Dreams, and valued at \$250, but the conscience stricken culprit returned the article the subsequent evening.—Manager Charles A. Spalding, of St. Louis, registered at the Hotel Emery 21st.—William Harris, of this burg, late advance for Coup's circus, has returned home for the Winter.—Colonel Snellbaker is still confined to his residence through illness.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The Comley-Barton company gave Madame Favart in handsome style to good houses last week. Emma Howson played Madame Favart in a sparkling, graceful style. Her voice, though not powerful, is sweet and sympathetic, and her acting quite effective. As Susanne, Marie Jansen was most acceptable. Fred Leslie made a very favorable impression as Charles Favart. As the naughty old Marquis, Willie Seymour gave a very clever piece of character acting.

J. C. Armand as Boispreau filled the role creditably. The chorus by their fine acting, good singing and splendid dressing, add much to the success of the piece. This week, Emille McVillie Opera company; H. B. Mahr Opera company 31st.

Ford's Opera House (John T. Ford, proprietor): C. E. Ford's Opera company gave a season of comic opera during the week, opening with The Mascotte, and gave a creditable interpretation. There are no particularly brilliant voices in the cast, and the chorus is not very large, but the company play well together, and the music is artistically rendered. J. H. Rennie gave a fair interpretation of the part of Lorenzo, and Charles Lang's Frederick quite the best I've seen, the few members allotted to this part being sung in good style. W. H. Fitzgerald as Pippo sang very prettily in the gobbie duet with Bettina, and Harry Curley was very funny as Rocco. Madeline Lucette made a very sweet Bettina, and May Stembler gave a fair interpretation of the Countess. The chorus, as usual, was excellent. Friday night Patience was given, and Saturday night Olivette. Next week, R. E. Graham and Minnie Palmer; The Vox 31st.

Holiday Street Theatre (Jno. W. Albough, manager): The Michel Strogoff was fully equal to any stage display ever made here. The cast was superior to that generally found in such productions, and embraced such well known names as William Rignold, George R. Edeson, Allen Thomas, Elsie Wilton, and Ada Neilson. The ballet, led by Mlle. Bazzaro, was beyond all question the largest and best drilled here for several seasons. The costumes were rich and effective, and the scenic effects realistic and exciting. Next week, Deacon Crankett; Thomas W. Keene 31st.

Monumental Theatre (Ad. Kernan, manager): Big audiences assembled nightly to witness the performance of Hyde and Behman's Star Specialty company. The troupe is virtually the same as the Watson and Ellis Novelty combination. It is composed of specialty people of merit. Next week, Victoria Loftis Minstrels.

Front Street Theatre (Dan. A. Kelly, manager): The drama, Wild Bill, with Julian Kent in the title role, was the attraction last week, and served to delight good sized audiences. Next week, Frank Frayne.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Denman Thompson did an enormous business during the week in Joshua Whitcomb. The new faces—Isabelle Coo, Alice Logan, and Florence Roberts—were charming, pretty, fine vocalists, and accomplished ladies. Haverly's Mastodon Minstrels open 23d.

Pope's Theatre (Charles Pope, manager): There was a succession of crowded houses during the week to witness as Buffalo Bill and his company in their merciless slaughter of aborigines. Mr. Cody has greatly improved as an actor, and does some breezy work in the love making and comedy lines that is refreshing, and seems to "catch on" immensely. Union Square Theatre company in The Banker's Daughter 24th.

Grand Opera House (John W. Norton, manager): John McCullough's current engagement is, in point of attendance, the most brilliant he has ever played here. The tragedian is also acting as he never did before, his Virginia, Othello, Lear, Brutus, Ingomar and Richard, being invested with a magnetism not before felt in his renditions. At the same time, it must be said that his support was far from up to the usual standard. Edmund Collier played his roles with unvarying strength and excellence, and high encomiums were earned by Harry Langdon, J. H. Snodgrass, J. T. Stephens (an English imitation), Kate Forsyth, Augusta Foster, and Mittens Willett. The company is not so bad as it is short, and that excellent actor, John A. Lane, has been forced into places where he could not do himself justice, and on this account his lingo was an example in case, it proving entirely too much for him. For next week, Macbeth, Spartacus, and Richelieu are undervalued.

People's Theatre (Robertson and Mitchell, proprietors): The Legion of Honor, under J. Gulick's management, drew a fair succession of houses during the week commencing 10th. The piece was well set, and the acting of Annie Graham, Louis Morrison, and Harry Lee, very powerful and impressive. William Stafford and Rosa Rand open in Against His Will 23d.

Items: J. M. Hill invited a number of newspaper and other critics to the Ladece Hotel to hear a private reading given by Margaret Mather, his new star. Of course the usual gush appeared in the papers and was taken at its usual value. One of the most incisive of the critics present, however, said that her scenes from Juliet and Lear were indicative of a strength and genius which will, with good stage training, give her an exceptional standing on the stage. Eugene O. Jepson read the opposite parts. Miss Mather will debut next fall as Juliet. The Grand Opera House has been engaged by the reception committee for the Mississippi river improvement, and on Thursday night the members will attend Mr. McCullough's performance in a body, they having pre-empted the house. It is stated that the leading man who was engaged in England by John McCullough—J. T. Stephens—to fill Fred. Ward's place turned out so unsatisfactory in Iolus and Iago that he only tried them once. He tried Rodrigo and other minor roles during the week excellently. The Elks' social, an adjunct of the lodge, has been incorporated. The elegant rooms at the Peoples' Theatre are a favorite resort.—Spotted Horse, one of Buffalo Bill's chiefs, visited the Grand Opera House on Friday evening and saw McCullough as Brutus. He was much pleased with the vigor of the acting, and particularly delighted in the thunder and lightning in the storm scene. Mr. Burgess, the interpreter, said that the Indians had no conception of comedy, and never laughed at the funny scenes in Prairie War. At the same time they looked upon Buffalo Bill as the greatest actor in the world. Spotted Horse was so much impressed with the lettered naval cap of the doorkeeper that he modestly requested it as a present.—Freeman Baranum, one of the projectors of the new Washington Avenue Theatre, intimates that it is possible the site at Tenth street and Washington avenue would not be built upon, as originally intended, and that another site, 100x150 feet, had been secured, but where he would not say.—McCullough will play Virginia for the Mississippi river Convention 25th.—The plans for the new Olympic Theatre have been completed. The building will cost \$200,000, exclusive of the additional property purchased, which will make its aggregate reach over \$250,000. The seating capacity will be 2500.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Gus Williams in his new play of

Wanted, a Carpenter, and our German Senator. The company supporting the star is not a good one, Miss Stuart, Con Murphy, and Jerome Stevens excepted. The Hoey-Hardie combination commence a two weeks' engagement in A Child of the State. Their new play of The Corsican will be produced during this engagement. Business good.

St. Charles Theatre (David Bidwell, manager): The Hess Acme Opera company began a two weeks' engagement 16th in Olivette. The troupe has been a success here. The opera is pleasantly sung, well acted, and handsomely dressed. Peake's singing and acting has been loudly applauded. Miss Elsnor's Olivette is a pleasing and graceful performance. She is evidently a conscientious, painstaking actress. Mark Smith also assumes a high position in the appreciation of the public. Miss Eising is a very neat and pleasing artiste. The entire troupe is a good one. Next week, The Mascotte. Business large.

Grand Opera House (Brooks, Connor and Norton, lessees): This theatre, handsomely decorated and judiciously arranged, was opened for the season 16th by B. W. P. and W. Minstrels. The opening house was very large, and business has been good ever since. The troupe has been considerably strengthened by the addition of Luke Schoolcraft and George H. Coes. The four leaders of the troupe are as clever as of old, and retain their popularity. Frank Howard and Kelly have won much well-earned applause by their fine ballad singing. Charlotte Thompson and company begin a week's engagement 23d in The Planter's Wife. The lady was some years ago a great favorite at this house, and will be warmly welcomed by her old friends.

Items: At the conclusion of their present engagement at the St. Charles Theatre, the Hess Acme Opera troupe will make a short visit to Texas, and return here in time to play a week's engagement at the French Opera House, commencing 30th.—Manager Bidwell has been quite sick for a few days, but is now up and about.—Mrs. George Hoey arrived here a day or two ago from Montgomery, and will remain here during the engagement of the Hoey-Hardie combination.—The Hotel Chalmette, under the management of popular Victor Iero, is becoming very popular with tourists visiting the city.

BROOKLYN.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Comley Barton company are playing Madame Favart; company good, and business excellent. People were turned away nightly during the Hazel Kirke engagement last week.

Park Theatre (Col. W. E. Sinn, manager): Mahr's Comic Opera company is the attraction. The week is equally divided between Donna Juanita and Boccaccio; the company is an exceptionally strong one.

Academy of Music (David Taylor, lessee and manager): On Thursday evening (the first of the subscription) Her Majesty's Opera company will render Carmen, with Minnie Hauck in the title role. On last Thursday evening a new opera was given at this house by the Boston Ideals, entitled Czar and Carpenter. It is a translation of an old German opera, and this is its first representation in America. The plot is simple, although very effective in bringing about very ridiculous scenes and incidents. The opera contains some very excellent music, and will undoubtedly take well. It was not well rendered, however, on this occasion, as neither principals nor clowns were up to their parts, which was very unfortunate, as the Ideals have an excellent reputation in Brooklyn, which they should be careful to maintain. A few more rehearsals will probably make a considerable change.

Standard Theatre (Hyde and Behman, managers): Harry Richmond and Miss Stover are the stars in Richmond's local comedy, Our Candidate. An olio will be introduced, in which many specialties will be performed.

Bunnell's New Museum (G. B. Bunnell, manager): Millie Christine, the two headed girl, is the great attraction this week; closed doors after eight o'clock has been the rule since the opening.

Hyde and Behman's Theatre (Hyde and Behman, managers): Variety is the attraction this week. The bill is a strong one, and the house is packed in consequence at each performance.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Souvenirs were presented to the ladies who attended the Hazel Kirke performance Monday night. No seats are to be had after eight o'clock. Messrs. Theall and Williams deserve great credit for their selection of good plays, and their effort to make their house popular. Next week, Uncle Tom's Cabin, with Mrs. Howard as Topsy.

Broadway Theatre (J. S. Berry, manager): A Humpty Dumpty Panthome troupe is on the boards this week, and is playing to good houses. Fanny Herring next week.

ALABAMA.

Barnett's Opera House (P. H. Morris, manager): John E. Owens in The Victims, 19th to a large house; good performance. Booked: Frederick Paulding 24th; B. W. P. and W.'s Minstrels 28th; Gus Williams 31st.

Item: The Mirror is on file at news stand in Express office.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Frederick Paulding, as Salviati, 17th, was encouragingly received by a fair audience. Booked: Gus Williams 25th and 29th.

MONTGOMERY.

Montgomery Theatre (J. Tanorenbaum, manager): Hoey-Hardie combination 19th and 20th to light business. The company was very favorably received, however, and nothing but their being unknown here caused their houses to be small. Billed: B. W. P. and W.'s Minstrels 26th.

Item: MacDonald's Opera House will open 26th, John E. Owens appearing.

COLORADO.

Tabor Opera House (W. H. Bush, manager): Rice's Evangeline company did a very good week's business, commencing on the 10th; returned for four nights, commencing on 19th.

Palace Theatre (Edward Chase, proprietor): No changes worthy of note; business good.

Tabor Opera House (F. T. Osgood, manager): Sprague's Georgia Minstrels 17th to big house. The audience was quite disappointed; company poor.

Item: The Buckingham is doing a poor business with a very poor company.

CONNECTICUT.

BRIDGEPORT.
Hawes' Opera House (E. V. Hawes, manager): Carreno-Donaldi Concert company 19th to a small but well pleased audience. Herne's Hearts of Oak to good house 20th; the scenic effects were the finest ever presented on the stage of this house; company excellent. John A. Stevens, in Passion's Slave, 22d, to moderate business; piece and company gave satisfaction. Booked: Haverly's Mastodons, 29th.

HARTFORD.
Roberts' Opera House (W. H. Roberts, manager): Herne's Hearts of Oak 18th to good business, and left a splendid impression. Rossi gave us two nights in Otello and Romeo. Business was fair. The management erred in raising the prices. This week, Haverly's Mastodons and Baker and Farron.

American Theatre (W. S. Ross, manager): Business is steadily improving.

Items: When the news of the death of Archie Hughes reached here, where he was a great favorite, steps were taken to raise a fund for the benefit of his widow, and some \$70 have been subscribed and forwarded to her, and the sum will probably reach \$100 during this week.

NEW HAVEN.

Grand Opera House (Clark Peck, proprietor): John A. Stevens 18th with Passion's Slave. The loss of his mother, added to a severe cold, seemed to weigh down the star. Tony Parter 19th, with good company, and drew a large house. Grayson Opera company 21st and 22d to fair business. Booked: European Mastodons, 27th; Rossi, 28th and 29th.

New Haven Opera House (John H. Near, manager): Hearts of Oak 19th drew a good house. Carreno-Donaldi company drew fair house 20th. Booked: The O'Grady's, 25th and 26th.

Carl's Opera House (Peter R. Carl, proprietor): Boston Museum company gave Patience 20th to a very large house. Neil Burgess is booked for 27th. Whispered that Patti will come Nov. 20.

WATERBURY.

Opera House (Jean Jacques, manager): John A. Stevens, in Passion's Slave, 19th, was well received. Grayson Opera company, in The Mascotte, 20th, made the hit of the season. Booked: Haverly's Forty, 28th; Baker and Farron, Nov. 2; the O'Grady's 3d.

Loomer Opera House (S. P. Loomer, proprietor): Booked: Baker and Farron in Chris and Lena 29th; Annie Pixley in M'las Nov. 7; Januscheck 16th.

DISTRICT OF COLUMBIA.

National Theatre (John W. Albough, manager): N. C. Goodwin and Eliza Weatherly last week, in The Member from Sloucum, first four nights, and Hobbies rest of week. Booked: Emma Abbott, 31st, week.

Ford's Opera House (John T. Ford, manager): Minnie Palmer and R. E. Graham to only moderate houses in My Sweetheart. House closed this week. Booked: The Tourists, 31st, week.

Lincoln Hall (Pratt and Son, managers): Callender's Georgia Minstrels, 24th, 25th and 26th.

Theatre Comique (Jake Budd, manager): This week, Julian Kent in the drama of Wild Bill, supported by Josie Crocker and a specialty troupe.

GEORGIA.

ATLANTA.
De Give's Opera House (L. De Give, manager): The Hoey and Hardie combination, in compliance with numerous requests, remained two nights longer, 17th and 18th, in Child of the State and Diplomacy. Frederick Paulding 21st and 22d in a round of his characters to good-sized audiences.

Nothing this week but Coup's circus, which performed to a very large audience 19th. Forepaugh next week.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): John E. Owens 18th in The Victims and Solon Shingle to full house. Frederick Paulding, with excellent support, appeared in Salviati 20th to fair business. Booked: B. W. P. and W. 27; Goodwin-Weatherly company, Nov. 1; Gus Williams, 7th.

Macon.

Ralston Hall (Turpin and Ogden, managers): John E. Owens 20th to a \$700 house, in The Victims and Solon Shingle, remaining 21st and 22d. Booked: Frederick Paulding, 24th and 25th; B. W. P. and W.'s Minstrels, 29th; Milton Nobles, 31st and Nov. 1.

Nevin Opera House (M. A. Nevin, manager): Milton Nobles 21st in Interviews, to a fair audience; gave general satisfaction. Gus Williams Nov. 2; B. W. P. and W.'s Minstrels 3d.

Item: Abe Zacharias has been appointed treasurer of the Nevin Opera House.

ILLINOIS.

BLOOMINGTON.
Durley Hall (Hillison and Fell, managers): Grace Cartland company this week to large business. Booked: Kellogg, Nov. 10; Buffalo Bill, 12th.

Opera House (Hillison and Fell, managers): Nothing at this house since 12th. Booked: Swedish Ladies Vocal Quartette, Nov. 7; M. B. Curtis, 9th.

Strawn's Opera House (Hugh B. Smith, lessee): Marie Prescott in East Lynne and The Countess, 17th and 18th, to small houses owing to weather and local attractions. All the Rage, 21st, to fair house. Coming: George Woodthorpe in Dush, 25th; Maggie Mitchell in Jane Eyre, 28th; Jollities, 29th; McIntyre and Heath's Minstrels, Nov. 1; Buffalo Bill, 4th; My Geraldine, 5th; Wilbur Opera company in Mascotte, 7th; Galley Slave, 15th.

Opera House (E. S. Barney, manager): Collier's Banker's Daughter 20th drew large audience; play and company first class. My Geraldine is booked for 31st and Kellogg Concert company Nov. 11.

Rouses Opera House (F. E. Piper, manager): Nothing during the past week. Booked: Big Four Minstrels, 25th; Mary Anderson, 27th; Maggie Mitchell, 29th; My Geraldine, Nov. 1; Jollities 2d.

Item: The Adelphi Theatre is crowded nightly.

Chatterton's Opera House (J. H. Freeman, manager): Den Thompson in Joshua Whitcomb 15th to a crowded house. Booked: Maggie Mitchell 27th; Mary Anderson 28th;

McIntyre and Heath's Minstrels 29th; Jollities 31st.

Adelphi Theatre (W. H. Laird, proprietor): Business for past week light.

STERLING.

Academy of Music (Eugene Scates, manager): Anthony and Ellis' Uncle Tommors 18th to large business. Booked: My Geraldine, 28th.

INDIANA.

FORT WAYNE.
Academy of Music (John Scott, manager): Booked: Jarrett Uncle Tom 24th; Joe Murphy, in Shaun Rhue, 27th.

INDIANAPOLIS.

English Opera House (Will. E. English, manager): All the Rage 17th, 18th and 19th; fair houses. Maggie Mitchell drew enormous houses 20th, 21st and 22d. Considerable feeling is shown by the local press on account of the refusal of Manager Will. English to give free passes unless authorized by the proprietor of the paper represented. This is a step in the right direction. The managers pay for their advertising, and there is no reason why they should be burdened with every reporter, proof reader and employee of a newspaper office.

Dickson's Grand Opera House: Joe Jefferson in The Rivals; large houses.

Dickson's Park Theatre: Closed.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Thomas W. Keene presented Richard III, 17th, to a \$500 house. Frederick Ward, 19th, in Othello, to a small house.

LA PORTE.

Opera House (S. Lay, proprietor): Collier's Banker's Daughter No. 2, 19th, to good house; entertainment fine; every seat in house was taken.

PERU.

Concord Theatre (L. M. Clark, manager): Draper's Uncle Tommors 18th to crowded house. Booked: Gabrielle McKean company, week of 24th.

RICHMOND.

Phillips' Opera House (Dobbins Bros., managers): Maggie Mitchell drew large audience, 18th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Mitchell's Pleasure Party 17th to a fair audience. Fred. Ward 20th to fair and appreciative audience. Booked: Uncle Tom 26th; Reminy 28th.

Green's Opera Hall (Wm. Green, manager): Mitchell's Pleasure Party in Our Goblins, 19th, to good business. Performance capital.

IOWA.

DUBLINGTON.
Union Hall (R. M. Washburn, manager): McIntyre and Heath's Minstrels, 17th, to a \$250 house; performance satisfactory. Coming: Wallace Sisters, 23d; All the Rage, 24th; The Jollities, 26th; Big Four Minstrels, 27th.

COUNCIL BLUFFS.

Dohany's Opera House: Nothing in the way of amusements for last week. Booked: Marie Prescott, 24th and 25th; Fay Templeton, 27th; Rice's Evangeline, 31st.

DAYTON.

Burtis' Opera House (Howard Burtis, manager): McIntyre and Heath's Minstrels, 20th, to fair business. Booked: Charles L. Davis in Alvin Joslin, 24th; Hill's All the Rage, 26th.

DES MOINES.

Academy of Music (Wm. Foster, manager): Nothing doing this week. Booked: Waite and Ray's Dramatic company, 31st.

Moore's Opera House (W. W. Moore, manager): Prof. Hartzman, magician, 18th, to full house. Booked: Marie Prescott, Nov. 2 and 3; Anthony and Ellis, 4th.

Item: The monster whale is on exhibition here this week.

DURBUCK.

Opera House (G. D. Scott, manager): Arlington's Minstrels 19th to fair business. C. L. Davis, in Alvin Joslin, 21st, to a large audience. Booked: Harts, the magician, 24th, week; Fay Templeton, Nov. 8 and 9.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): McIntyre and Heath's Minstrels, 18th, to good house. Billed: All the Rage, 22d. Booked: The Jollities, 26th; Big Four Minstrels, 28th; Fay Templeton, 31st; Maggie Mitchell, Nov. 4.

Gibbons' Opera House (P. Gibbons, proprietor): Florence Herbert company, booked 24th, cancelled owing to sickness of Miss Herbert.

KANSAS.

TOPKA.
Crawford's Opera House (L. M. Crawford, manager): Fay Templeton received a hearty welcome, 19th and 20th, in Mascotte and Olivette, to good houses. Coming: Beadle's Pleasure Party, 24th.

MAINE.

BIDDEFORD.
New City Opera House (James F. Fair, manager): Annie Pixley appeared 20th to a fair house. It was the first production of M'las in this city, and gave satisfaction. Booked: Oliver Doud Byron, 26th.

Music Hall (Charles Horbury, manager): My Partner 18th to a big house. Booked: Hazel Kirke 29th; Nick Roberts' Humpty Dumpty Nov. 12.

City Hall: Clara Louise Kellogg and company gave an excellent concert to fair house.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Mahr's Opera company 17th, 18th and 19th, giving a fine performance of Boccaccio, a better one of Donna Juanita, and a dress rehearsal of The Mascotte to good business. Annie Pixley as M'las was greeted by good houses 21st and 22d, and played with her usual vivacity. Booked: Hazel Kirke 24th and 25th; Oliver Doud Byron 28th.

City Hall: Clara Louise Kellogg, assisted by Brignoli and others, gave a fine concert 20th to large and fashionable audience.

SACO.

City Hall: Aldrich and Paroloe in My Partner 19th to fair house. Mr. Aldrich and Joe Saunders was simply immense and held the interest of the audience throughout the entire evening. Every character in fact was well delineated. Booked: Mr. and Mrs. Geo. S. Knight, in Otto, Nov. 17.

MASSACHUSETTS.

CHELSEA.
Academy of Music (J. B. Field, manager): Boston Museum company in Patience 17th to good business. Aldrich and Paroloe in My Partner 21st to a very enthusiastic audience. Booked: The Professor Nov. 11.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Oliver Doud Byron 15th played to a full house. Booked: Chas. H. Smith's Uncle Tom 20th; Grayson Opera company 21st; Nick Roberts 3d; Hazel Kirke 4th; Geo. S. Knight 16th.

HAVERHILL.

City Hall: Georgia Cayvan in Hazel Kirke 17th to splendid house. Annie Pixley in M'las 19th to fine business. Booked: Grayson Opera company in The Mascotte 25th.

LOWELL.

Music Hall (Simons and Emery, lessees): Neil Burgess in Widow Bedott 17th to big business. Oliver Doud Byron 20th in Ten Thousand Miles Away to pecked house. Geo. Clarke and Jennie Yeamans in Connie Booth 21st to a small audience. Nick Roberts' Humpty Dumpty 22d to a fair house. Booked: Annie Pixley 26th, followed by B. McAuley.

Huntington Hall: Georgia Cayvan in Hazel Kirke 18th to a large audience. Boston Museum company in Patience 19th to a fair house. Booked: Geo. Riddle 28th; Rossi in Othello 27th.

LYNN.

Music Hall: Oliver Doud Byron 22d to fair business. Booked: Hazel Kirke Nov. 8; The Professor 12th; John L. Stoddard in lectures during November.

Items: Linda Johnson, a pupil of Madame Piccoli, of this city, makes her debut in the character of Arline in the Bohemian Girl on the 25th at Music Hall.—Post & G. A. R. talk of erecting a new hall for theatrical purposes in this city.

MILFORD.

Music Hall: Corinne Merriemakers to \$100 matinee and a fair evening show. Booked: Uncle Tom's Cabin by Mrs. Howard Nov. 9.

NEW BEDFORD.

Liberty Hall: Haverly's Mastodons gave a fine show 18th to good house. Neil Burgess as Widow Bedott 21th to good business. Booked: Grayson Opera company in The Mascotte 28th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Herne's Hearts of Oak 17th to good business. Tony Pastor 20th; big business. Mahr's Opera company in Boccaccio 22d; good business. Booked: Grayson Opera company in The Mascotte 24th; Raymond-Cary Concert company 26th; Haverly's Mastodons 28th; Rossi 27th.

TAUNTON.

Music Hall (A. B. White, proprietor): Hopkins' Colored Troubadours 17th to small house. Neil Burgess in Widow Bedott 19th to large audience. Booked: Annie Pixley Nov. 4.

WALTHAM.

Music Hall (R. B. Foster, manager): Little Corinne in The Mascotte 17th to small house; performance fair. Baird's Minstrels 20th; good performance to large audience. Item: Manager Baird reports business enormous, and for first seven weeks of the season cleared \$7000.

MICHIGAN.

ADRIAN.
Opera House (Chas. Humphrey, manager): One Hundred Wives 17th to a good house. Coming: Gulick's Furnished Rooms company 27th.

ALBION.

Collier's Banker's Daughter No. 3 billed for 31st.

ANN ARBOR.

One Hundred Wives company, 18th, called out a large crowd, it being the opening of the season and our remodeled Opera House. Miner's Pat Rooney company to a big house, 20th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Collier's Banker's Daughter 16th to a large audience. Little Concert company 17th gave a good entertainment before a good sized audience. Big Four combination played to large business 19th; performance only fair. Booked: Gulick's Furnished Rooms company, 24th; Miner-Rooney combination, 27th and 28th; Mrs. Farlington company, 29th and 31st.

Smith's Opera House (Wm. B. Smith, manager): A fair variety company has been playing to uniformly good business during the past week.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Big Four Minstrels, 20th, to fair business. Coming: Ideal Uncle Tom company, Nov. 3; Hill's All the Rage, 3d.

MINNESOTA.

MINNEAPOLIS.
Academy of Music (Herlick Brothers, proprietors): Chas. L. Davis in Alvin Joslin, played to a very large business, 17th and 18th; his company was good but the piece queer. B

THE NEW YORK MIRROR

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The New York Mirror has the Largest Dramatic Circulation in America.

ARTISTS—especially operatic artists—appear to be completely at the mercy of the whims of their managers. The story of Madame Murilli, published elsewhere, if true in every particular, certainly would justify singers in looking on H. B. Mahn as a man to give a wide berth. Unfortunately, similar cases are common, and there appears to be no means of redress.

A Very "Royal Youth."

The selection of the title of the play which failed ignominiously at Duff's Theatre, last Saturday, was not an accident. The managerial crank, whose duty, as Duff's son-in-law, is to spend all Duff's money in spoiling plays, had one eye upon the fact that Wallack has announced another Youth for the opening of his new theatre, and he hoped to forestall that title by an act of malicious mischief. But his other eye gazed in the Venetian glass, loaned by the too-trusting Sypher, upon the reflection of himself. Half a desire to get ahead of Wallack, who will soon overshadow Duff's Theatre completely, and half morbid vanity and egotism, dictated the relation of a name for the last new failure.

Duff's cranky son-in-law believes himself to be, and would like everybody to accept him as, a very Royal Youth. What to him are the poor public to whom he royally grants the proud privilege of paying \$1.50 to see him murder other people's pieces? What to him is the humble necessary press, which he can either wither with his royal wrath or bribe with his dollar advertisements? What to him are the actors and actresses, whom he can train like puppets, or treat like slaves, when he chooses to throw his royal handkerchief? What to him is the mourning of fifty millions of people if it be his royal humor to tear down the emblems of grief and open his theatre to street-boys and tar-barrels on the night of a President's funeral? What to him is an agreement with those despised creatures, the metropolitan managers, if it be his royal will to break it as soon as made?

To his cranky mind the conduct of this Youth really seems to be Royal. He walks about with an imaginary crown upon his narrow head, and a supposititious sceptre sticking out of his lanky coat-tails. His father-in-law sits lost in huge and awesome admiration, and shovels out the money to pay for his royal hallucinations. He sincerely believes that he actually bosses the whole theatrical world. There are certain obnoxious persons who laugh at his cranks and tell him that he is a theatrical lunatic, and against these he bars the gates of his theatre by a royal edict. There are other persons whose presence he commands at frequent intervals, to see him make another failure. What laws of morality or religion can fetter this royal soul? If they interfere with his royal pleasures he breaks them at the Brunswick or tramples upon them in his private offices, while his father-in-law sits complacently in silent approval, big enough to act as a screen against the law and public opinion. If an honest journal dares to object to these cranky proceedings, out with its advertisements, exclude its critics! The Royal Youth must not be disturbed in his outrages upon professionals of talent, dramatists of genius and amateurs of promise.

This is Duff's son-in-law's private opinion of himself publicly displayed in his policy as a manager. But, unfortunately, the world will not accept him at his own valuation or that of his complaisant father-in-law. Whenever we have seen such a Royal Youth before, it was within the walls of institutions exclusively devoted to the accommodation of people who imagined themselves to be something which the world agreed that they were not. There Kings wore paper crowns and wielded sceptres of straw. There monarchs issued orders which were contemptuously ignored by unimpressible keepers. There sovereigns wrapped themselves in robes that were supposed to be purple and awoke to find themselves in strait-waistcoats when they became too violent. There padded walls and grated windows prevented the Royal Youth from doing any further harm either to other people or himself. There calm repose and quiet succeeded to the unnatural excitement which had caused the delusion of the patient. There a shaved head, a cold bath and a non-stimulating dietary relieved the overwrought brain from the pressure which had turned it completely.

It is becoming a serious question with the public and the profession whether such a retreat would not be beneficial to the person who figures in his own estimation as the Royal Youth. It is a question whether, upon public grounds, or from private friendship for the depleted Duff, a commission de lunatico inquirendo ought not to be applied for immediately. There happens to be a judicial mind, not unconnected with the establishment, which, if it be not also touched by the royal craze, should no longer hesitate to devise and apply the only remedy for such extreme and dangerous cases. It may be objected that there has been no violence as yet, and that the crankiness has been rather ridiculous than homicidal; but we are not so sure about that. Foreign dramatists complain that they have been ruthlessly mangled; native dramatists that their characters have been maniacally assassinated. Actors and actresses charge that their reputations have been ruined

upon the premises. Creditors clamor, and a once wealthy father-in-law pleads poverty. Ominous words have crept into the daily papers, in spite of the terrors of withdrawn advertisements. In short, the end is at hand, and it depends upon the relatives of the person who has made such an egregious failure as a very Royal Youth, whether that end shall come in a private and comfortable asylum from care, or in the rougher but scarcely less beneficial discipline of a public institution.

Does not the enormous pecuniary success of Pinafore and Patience stimulate American composers to enter upon this almost empty field of profit? Pinafore produced many imitations here, but not one succeeded. Yet in England a successful rival was soon formed in the composer of tuneless Billee Taylor. The effect of Patience has still to be seen; but no American composer makes any sign. In our columns a prize is offered for the best score, and that ought to bring out an American genius. We could guarantee plenty of capital librettos if we could only find the music. E. E. Rice, who once had intervals of originality, has now ceased to compose. Has not Dave Braham, who is so successful with his songs, time enough during the long runs of Harrigan's plays, to try his hand at a comic opera?

At the request of Mr. G. H. Sandison, representing the proprietors, Mr. Stephen Fiske has accepted the position of chief of the editorial staff of the Star. Mr. Sandison retains the position of general (and responsible) manager of the paper, which he has held for so long with credit to himself and prosperity to the Star, and in which he has made himself as indispensable as any man can become, in spite of the intrigues of Wheeler, Percy and others against him in former times. The acceptance by Mr. Fiske is the occasion of general congratulations from all journalists, and is warmly welcomed by all the gentlemen connected with the Star in every department.

It is a remarkable and almost unprecedented feat which Harrigan and Hart have accomplished in transferring their clientele and success unbroken from down town to up town, from a small to a large house, from an ordinary theatre to one of the handsomest in the country. On Monday, the genial and popular Tony Pastor undertook the same dangerous work, and we hope that his success will be equal to his deserts. How difficult the achievement is may be judged from the fate of Dan Bryant when he moved up town, and of Jarrett and Palmer when they tried to take their spectacular audiences with them from Niblo's to Booth's. All the more credit to those who succeed.

For Wednesday of this week Duff advertises a matinee for the benefit of the Michigan sufferers, "the entire receipts, without deduction for expenses, to be contributed." We are very anxious to see the official receipt for the proceeds of this benefit for the Poor of New York, given at the Grand Opera House in 1874; and for the benefit of Dan Bryant's family, given at the Fifth Avenue Theatre, under the same management. When we are favored with a sight of these documents, we shall have something to say in regard to them.

Our article on Theatre-Ticket Scalping is food for thoughtful consideration by our managers. The disclosure of Hank, the dealer in tickets, is astonishing; and it proves beyond all doubt that our managers are being swindled out of thousands of dollars. A meeting of managers should be called, and the subject carefully discussed, and stringent efforts immediately made to put a stop to the traffic. The remark of the scalper: "I would rather be connected with a theatre in this city than own a brick block on Broadway," is significant, and contains a particularly pointed moral.

THE change of the name of Audran's new opera at the Bijou from the Snake Charmer to the Great Mogul is decidedly a change for the better. The Great Mogul is an excellent title for a comic opera. The Snake Charmer would have alarmed and kept away many nervous ladies. For their benefit, and that of those gentlemen who are in the habit of going out to "see a friend" and chew coffee-beans, we may add that there are no snakes in the new work.

GUITEAU needs money to pay lawyers' fees. Wouldn't a benefit tendered him by Manager Duff be an appropriate way of raising funds for this purpose?

WHICH his name it is Randolph, not Townsend, as alleged. We have seen the original manuscript with the printer's marks.

MILK. RHEA arrived in the *Rome*, but where was Senator Wetherill and his long-anticipated reception?

WE are glad to welcome the new illustrated comic paper, *The Judge*. Puck needs a rival.

THE "Clara McDuff" has gone down with the crew. Ominous!

Personal.



ROBERTS.—E. M. Roberts, stage manager of the Hazel Kirke company, is rapidly rising in the profession. He is held in high esteem by Mr. Mallory and the Frohmans.

JANAUSCHEK.—On our front page we print a good likeness of Janauscheck.

WIRES.—Rodney S. Wires succeeds Chas. Frohman as business manager of the Hazel Kirke company.

PATTI.—The great cantatrice, Patti, and her right bower, Signor Nicolini, sailed from Liverpool for New York in the steamer *Algeria* last Saturday.

ESMERALDA.—Esmeralda is all ready, and will be produced with beautiful scenery Saturday night. The Great Mogul is done at the Bijou on the same evening.

STETSON.—John Stetson is in Boston busily engaged in studying Greek preparatory to the production of *Oedipus Tyrannus*, which will be produced at Booth's Theatre.

MACGURE.—Tom Maguire will remain in New York some time longer, and will probably send out several people to support Jennie Lee at Baldwin's Theatre, San Francisco.

SHERIDAN.—A private dispatch from San Francisco states that W. E. Sheridan made an instantaneous success as King Lear at the Baldwin Theatre on Monday evening last.

SPENCER.—Lillian Spencer is having a drama written for her by a French author. Fie, Lillian—why don't you patronize the American dramatists? Aren't there enough of them?

SEQUIN-WALLACE.—Zelda Sequin-Wallace presented her husband with a little son at Indianapolis last week. The young Wallace is spoken of as possessing rare musical ability.

CLARKE.—George Clarke is playing at the Windsor Theatre, Boston, in the title role of the *Connie Soogah*. The play is a decided success, which is naturally due to the acting of them?

HAVERLY.—Colonel Haverly has secured O. G. Bernard as manager of the California Theatre. The lease commences Christmas day. A reason for good luck with the new venture.

GOODWIN.—Frank L. Goodwin will represent David Belasco's business interests in New York, and is now negotiating for an early production of the latter's latest success, *La Belle Russe*.

ALDRICH.—Louis Aldrich opened at the Windsor to the biggest Monday night audience known since John A. Stevens assumed its management. There's unlimited draw in My Partner yet.

FILKINS.—Colonel Bob Filkins will leave shortly for San Francisco, where he will superintend the alterations in Haverly's new California Theatre; \$12,000 will be spent on the place in alterations.

ETTINGER.—Pearl Ettinger has just completed a play which is spoken of as a most highly interesting and powerful drama. Possibly a New York production may take place in the near future.

GERSTER.—The arrival of Etelka Gerster was announced by the daily press, but the act of the matter is that she will not arrive until the 28th inst. She did not sail on the *City of Rome* as announced.

MORRIS.—Theodore Morris, manager of the Grand Opera House in Columbus, O., has mysteriously disappeared, and his effects have been seized by the officials. He is said to have been heavily in debt.

ANOTHER.—Gilbert and Sullivan are at work on another new opera which is to be produced at D'Oyly Carte's new theatre in London, the Savoy. Harry Sargent says the theatre is the handsomest he has ever seen.

BELASCO.—David Belasco has had many offers for his latest work, *La Belle Russe*, from New York managers, and seems to be in a position to dictate his own terms. He is now engaged in rearranging the *Strangers of Paris*.

OUTRAM.—Leonard S. Outram lost seven trunks of wardrobe at Morrell's Store House fire. They were fully insured, however, and the gentleman will soon gather new dresses with which he will regain his prestige as one of the best dressed men on the stage. He is receiving many encomiums from the out-of-town press.

LEVY.—Joseph J. Levy, the indefatigable business manager of the Felicia combination, arrived in the city on Tuesday. He reports the business of his company as remarkably good. His travels have given him an extra adipose.

SALVINI.—It is now definitely understood that Salvini will again return in 1882, and make another professional tour of the country. Letters received state that he was so royally entertained and appreciated here that he wants to return.

LEE.—Jennie Lee started for San Francisco yesterday. Her engagement is for Baldwin's Theatre, and will extend into April next. The regular Baldwin's stock company will support her for the present, until Maguire can send out suitable people from New York.

LEWIS.—Jeffreys Lewis left San Francisco last Saturday, and is expected in New York in a few days. She will either play in Belasco's new piece of *La Belle Russe* or in Gunter's *Two Nights in Rome*. Her preference is said to be for the former, and providing she can effect a release from her Brooks and Dickson engagement, she will accept the part. A little cross firing is going on between the parties interested.

Aronson's Latest Scheme.

Rudolph Aronson has developed a new scheme, which will be a great novelty in the amusement line. He was visited by a MIRROR reporter for the purpose of learning his intentions, which are as follows:

"I am the director of a company which has been organized, with a capital stock of \$100,000. Among the stockholders are William H. Vanderbilt, P. L. Lorillard, Hon. Benjamin H. Bristow, William R. Stuart, Hon. E. W. Stoughton, J. Pierpont Morgan, Charles Lanier, Jesse Hoyt, Cyrus W. Field, Hon. Chauncey M. Depew, C. L. Tiffany and numberless others. It is our intention to erect a building for amusement purposes, which we have called the Casino. The building will be located on the southeast corner of Thirty-ninth street and Broadway, and is in dimension 100 feet frontage on Broadway with 190 feet frontage on Thirty-ninth street. The building will be four stories in height, and upon the southeast corner will be a cupola, upon the top of which will be located a handsome illuminated harp. The entrance will be on Thirty-ninth street, and the building will be amply provided with exits. On the Broadway side will be an excellent cafe, after the style of the Cafe du Helder, at Paris.

"Directly back of the cafe will be handsome reading rooms with files of the leading papers and periodicals for the use of the patrons. Next to the reading rooms will be situated parlors for ladies and gentlemen, which will be used as coat and hat rooms. Near the room will be a half dozen marble steps leading to the theatre. The theatre will be fitted up after the style of the Madison Square. An especial feature will be ten private boxes, which will be placed at right angles to the stage. Handsomely carpeted orchestra chairs, elegant scenery, and a horse-shoe shaped gallery, will constitute the interior of the theatre.

Running around the outside of the building at the second story will be a stone gallery, thirty feet wide, which will be arranged so that the stage can easily be seen from all parts of it. In Summer the gallery will be open, and in Winter it will be closed in with an iron and glass frame-work. During the latter season it will be used for exhibition of pictures which will be placed there by the stockholders. The architects are Messrs. Kimball and Wisdell, who designed the Madison Square and Harrigan & Hart's Theatres. In Summer new appliances will be used for cooling the atmosphere. The whole structure will be lighted by the electric incandescent light, which is very powerful."

"When do you open?"

"April 1st next. Work will be commenced on Tuesday next, when the old buildings at present occupying the site will be demolished."

"What attraction will you present at the opening?"

"Strauss, of Vienna, with an orchestra of sixty pieces, most of which will be brought from Germany. During the Winter light operettas will be given at the theatre. Everything looks favorable, and I am confident of success."

Madame Janauscheck's Plans.

Madame Janauscheck is stopping at the Westminster. She said Tuesday to a MIRROR representative:

"My repertoire for this season consists of Mary Stuart, Mother and Son, Winter's Tale, Henry VIII, Macbeth, Bleak House and Brunhild and Medea. In addition to the above, I shall bring out during my New York engagement a play by Mr. Salmi Morse, entitled *The Doctor of Lima*, but I think I shall change the title before producing it. While in Boston I shall bring forward an attractive play by Mr. S. W. Liscomb, of Providence, R. I., which is called *Boadicea*, and which is very powerful, and, to my mind, sure of a good success. I shall visit New York again after my present engagement some time during December, when I shall play at the Windsor Theatre. At the close of this season I shall return to Europe, and probably shall remain there next year. I am hopeful of a successful American season before I leave."

The Usher.



In Ushering
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

I enjoyed a peep the other night at the jeweled crown, sceptre, sword and dagger which Edwin Booth uses in Richard III. They are remarkable articles, and, considering their intrinsic value, would quite as well befit a real king as the mimic character of Shakespeare's play. The crown alone represents a small fortune. It is an exact copy of the original one worn by Richard, and the model recalls that royal schemer's vanity in the lavishness of its ornamentation and the magnificence of the showy stones with which it is adorned. The base is of silver; from this rise eight hoops of gold, four plain and four filigreed. These support a ball set thick with aqua marines; and this, in turn, is the base for a square cross, which is studded with large diamonds. In front a mass of diamonds glisten, and precious stones are effectively scattered in profusion over the entire crown. A crimson velvet lining sets off the exquisite workmanship of the gold. The sceptre is of solid gold, and is inlaid at regular intervals with immense turquoises, emeralds, garnets, rubies and diamonds. The swordhilt and scabbard are similarly ornamented, and the blade itself is wrought from the most delicately tempered Damascus steel. A small dagger is scarcely distinguishable beneath a coating of magnificent jewels. Mr. Booth has two garters which he wears in different portions of the play. One is a plain velvet band and buckle, edged with gold, and bearing, of course, the motto of the order in letters of the same metal. This was a present from the Free Masons. The other is made up of four or five plates, which bear the legend, "*Honi soit qui mal y pense*," and a small white rose formed of pearls. These plates are connected by gold cords, tied into the shape of true lovers' knots. All these things are very beautiful and very expensive, but I do not understand why an actor arrays himself with the real accoutrements of a flesh-and-blood monarch, when gilt is cheap, paste stones are plentiful, and both look as well as the genuine articles from the front.

Last week a stranger went over to Brooklyn to hear the Boston Ideals, who were singing at the Academy. Having but a slender knowledge of the City of Churches, he inquired of a ferry official directions for reaching the theatre in question. "Follow the crowd," said this worthy, "and you'll arrive at your destination." After two hours of fruitless roaming the stranger returned to this city. "I didn't find the crowd," he explained. After all, as Jacques Krugersays, "There's only one city in the United States besides New York, and that is the place opposite Brooklyn."

Mr. Towntalk Pury is gadding about town with some absurd story, the fruit of his own fertile imagination, concerning Mr. George Jessop, the dramatist, and a visit he paid to this office one day last week. Now, to my positive knowledge, Mr. Jessop has not been inside the walls of THE MIRROR building in several months; and, moreover, I have not even the pleasure of his acquaintance. Aside from the details of Mr. Pury's yarn—which are the weak and groundless inventions of a very small brain—the entire story is a deliberate lie. The only weapon for journalists is the pen. Mr. Pury fights like a gossiping old maid. Humph! Green tea, slander and falsehood are cheap as dirt.

Paul Nicholson writes me a cool letter demanding a denial of the statement printed last week that Topsy Venn had left Rice's Surprise Party be made. This I distinctly and positively refuse. Miss Venn has left Rice's company, as this paper stated. She breakfasted at the Anthony House Monday evening, and is at this moment residing in Fifty-eighth street. Mr. Nicholson adds, "Please, henceforward (when your correspondents give information of this sort concerning the Rice company) telegraph Mr. Rice or myself for a verification of the reports, and rest assured you will receive a frank response." Very likely; but neither Mr. Nicholson nor Mr. Rice are persons in a position to verify anything, judging from their falsity in this matter of Topsy Venn. THE MIRROR was right, and I reiterate that Topsy Venn has left the Surprise Party, as have several others. Thanks for your offer, Paul, but really I cannot accept.

Theatre-Ticket Scalping.

Some time ago a desk in the office of William Reagan, the city bill-poster, was forced open and about six hundred theatre tickets were stolen. Last week a man named Edward Vincilett, a former employee, was arrested for the theft, and at the same time another man named Saxe, who is the proprietor of a little cigar-store on Sixth avenue, was also taken into custody. Investigation proved that the thief (Vincilett) had sold his booty to Saxe, who was a regular theatre ticket-scalper, and had been in the habit of selling theatre tickets at a greatly reduced rate from the box-office price. Reagan's business manager made the following statement regarding the evil to a reporter of THE MIRROR:

"It is a fact that about one eighth of the tickets sold for each theatre come from the hands of the scalpers. There are dozens of them in New York. Usually they deal in window-privilege tickets—i. e., tickets issued by the divers theatres for the purpose of securing the right to place lithographs in store windows. Then they also give bill-posters' tickets, which they procure in this manner: Each theatre in the city gives the man who allows them to erect bill-boards upon his premises a certain number of tickets. The man generally sells them, or gives them to friends, who, in turn, sells them to the ticket-brokers. The regular bill-poster is given the tickets with a receipt. He puts up the bills, handles and distributes the tickets, and is required to turn in to the theatre a receipt for all the tickets issued. You can see that the bill-poster cannot sell to scalpers, but merely acts as a distributing agent for the manager, and the whole evil lies with the people who are given the tickets, and who render the scalper's trade profitable. All I ask is that no blame be attached to the bill-posters. The growth of the broker in theatrical tickets is due entirely to the bill board and window privilege system."

Our reporter commenced a search for a ticket scalper, and succeeded in finding one. His name is J. Hank, and he keeps a small cigar shop at No. 249 Sixth avenue.

"Have you any theatre tickets for sale?" asked the reporter.

"For what theatre?" was the ready response.

"The Standard," replied THE MIRROR man, at a venture.

"Oh, yes. I can give you any number for the Standard. Here is my list of theatres," said the clerk, as he laid down a written slip of paper. It read as follows:

Abbey's Park Theatre, six tickets; Union Square Theatre, two tickets; Haverly's Fourteenth Street, Fifth Avenue and Niblo's Garden, six tickets each; Metropolitan Casino, six tickets; Duff's Theatre, two tickets; Bijou Opera House, six tickets; Standard Theatre, six tickets; Windsor Theatre, six tickets; Theatre Comique, six tickets; San Francisco Minstrels, six tickets; Madison Square Theatre, six tickets; Booth's Theatre, six tickets.

"Those are all for to-night (24th inst.), and I usually have as many for each week in the night."

"Do they call for reserved seats?" queried the reporter.

"The only reserved seats I have left for to night are two for the Union Square Theatre, but most any day you can get reserved seats at any of the theatres in my list, but you must come early in the morning. I have my regular patrons who clean me out quick, so unless you come early I won't have any for sale."

"What kind of tickets do you usually sell?"

"I have all kinds. Window privilege, bill posters', complimentary to friends; and I sell those for from twenty-five to fifty cents each, according to the popularity of the entertainment."

"Where do you buy them?"

"From all sources; principally from young men who get them from stores where they let bill-boards, and who sell them to me; and I usually get the reserved seats from some one connected with the theatre. The way they do it is this: An employee asks a manager for a couple of reserve seats once or twice a week; generally he gives an employee the tickets. He then sells them to me, and I sell a pair of \$3.00 orchestra chairs for \$1.25. Then very often some young man comes to me and tells me he is unable to go to the theatre, and offers one, two and sometimes a half dozen reserved seats, and I buy them for thirty cents a piece. It is none of my business where the young man gets the tickets. He may be an employee of the theatre and is quietly 'makin' a little, or he may be just what he usually claims. It is just this way; I would rather be connected with a theatre in this city than own a brick block on Broadway."

"Can you give me a reserved ticket any time?"

"Just about; I have only two for the Union Square, but last Saturday I sold six pair of reserved seat tickets to every theatre in New York. To-day I am all sold out, but will probably have a big stock to-morrow."

"Is there any other place where I can get reserved seats?"

"Lots of them. There are ten places on Sixth avenue. It is easy to find them. Go into any store, and ask for the places, and they will show you where they are. Then on Eighth avenue, Prince street, Broome street, Sixteenth street, Third avenue—in fact, I really believe there are over one hundred places in New York where you can buy tickets at reduced rates. There is a place

on Sixth avenue, just below mine. You may be able to buy a reserved seat for the Standard Theatre there."

The reporter easily found the store to which he was directed. It is located at No. 237 Sixth avenue. The proprietor here was only able to furnish reserved seats for Haverly's Fifth Avenue Theatre, and related substantially the same story as that told by the first "scalper" visited. As at the other place, our representative was asked to come again and get reserved seats.

It looks very much as if a terrible leakage has been going on in the inside of the various theatres of this city. There are undoubtedly one hundred places where ticket-scalping is carried on as a regular business. For twelve leading theatres, one broker sold one hundred and forty-four tickets for one performance. Upon the testimony of one of the "scalpers," it is easy to approximate the number sold by the one hundred people that are engaged in the business. There are without doubt over three hundred tickets sold by scalpers each day, to every theatre in the city of New York, for which tickets the managers are not receiving one dollar.

It is time that the matter was investigated. The business has grown to such severe and large proportions that an employee of a bill-poster STEALS to satisfy the demand for tickets which are sold by "scalpers." Thousands and thousands of dollars are yearly lost by our managers through the "scalper" system. It is the duty and privilege of THE MIRROR to point out to the managers where the leakage is, and for that reason the evil has been thoroughly exposed in these columns. The managers owe a duty to themselves and to the profession generally in seeking means which will immediately and effectually squelch this damaging traffic.

A Critic's Career.



WILLIAM WINTER.

Does journalism pay? That is a question which does not seem to trouble the minds of the hundreds of young men who yearly embrace its trials and tribulations without the slightest idea of what the end will be; whether Fame will come and perch upon their brows, or whether that delusive and illusive first prize of chance will remain always a thing devoutly to be wished for, but never to be anything else. On the contrary, it enters into their calculations as a very small factor, indeed. They do not stop to speculate or consider; they bone down to their work with the energy of youth. The machinery of a great newspaper can not be stopped; it goes on and on, and on, and if any of its essential parts wear out in the never-ceasing friction to which they are subjected, new ones are supplied, and the useless pieces are cast one side and are forgotten, while the roar of the ponderous machinery goes on as if nothing had happened. The youth gets to be a man; perhaps he has an editor's "desk" and a stoop of the shoulders; perhaps he is incompetent and unfortunate, and still is obliged to hold himself in readiness to obey the whimsical assignments of his superior, or possibly—and this is the worst of all—he may become his own editor, reporter, publisher, canvasser and type-setter, as the head and front of a struggling country paper. The machine goes on just the same, and so does Time. Old, poor, and jostled aside by the younger generation, who have the same claim upon society for a living, he plods along, and the last ray of hope has gone out. The end comes at last. Six feet of ground and an unostentatious funeral, with some Press club pall bearers, mark his last "take" on this earth. Still the great machine goes on.

If the young man had been able to look ahead, it is very reasonable to suppose he would have decided that journalism does not pay. But he is wrong. It has paid hundreds of good journalists; it has paid a score whom we know. Among these it has paid William Winter—not in the accumulation of stocks and bonds and gold perhaps, but in the building up of an enviable reputation as a brilliant journalist, a tireless worker for the good of the stage, and a man of remarkable literary ability. Mr. Winter received a training far different from that of the newspaper men of to-day. Writers were not "specialists" when he came to New York and entered the profession. They were men of general ability, who were expected to write with equal pleasure and understanding upon any topic that might be necessary. There were no law, medical, political and scientific editors then—the newspaper man who was qualif

for his work could write with equal facility upon any or all of these subjects, which now require a "specialist" to treat. This wide range of subjects require a wide range of knowledge, and Winter was one of the men who well considered first class journalists at the time of which we speak, and it is to this excellent qualification perhaps that he owes the comprehensive power of his pen.

Outside of a few personal friends very few people know anything about Mr. Winter's early career. Like nearly all the clever men who have made their mark in the literary line, Mr. Winter is a New Englander, a little town near Boston being the place of his birth. His father was a sea captain, and a man who set high value on the advantages of a fine education. Young Winter therefore was given many chances for mental improvement, which were eagerly grasped. He came to New York while quite a lad, and joined the Bohemians through the introduction of his old Nantucket friend, Henry Clapp, a jolly soul, who was one of the genial spirits that gathered about Pfaff's round tables long ago. Subsequently Winter wrote Clapp's epitaph, which is now inscribed on the granite monument that marks his resting place. The young man's taste ran in the direction of verse, and he became quite popular as a poet. A journal called the *Aidene* was then the organ of the English residents in this city, and Winter joined this paper as dramatic critic. His articles were written over the signature "Mercurio," and they attracted much attention. Later he extended his labors and was a very frequent contributor to *Harper's*, the *Leader* and the *Saturday Press*. Some time in 1864-'5 he became the dramatic critic of the *Tribune*, which position he has held ever since. His are the best written articles on theatrical events which are printed in New York; nay, in the United States—and their keen analysis, uniform justice and genuine beauty of expression, certainly entitles their author to rank at the head and front of their particular branch of the profession.

In 1877, Mr. Winter visited England as the guest of Joe Jefferson. Then he was received by the leading literary and theatrical people. He wrote a series of English letters to the *Tribune*, which were afterward collected and republished by James R. Osgood & Co. of Boston, and they have had by far the largest sale of any recent book of travel. His poems make another book, and they find an honored place on the shelves of every man who takes pride in the progress of American poets and poetry. A very entertaining work was his "Life, Stories and Poems of John Brougham," and still another was his "Life and Works of Fitz James O'Brien." Some time ago Edwin Booth, by special arrangement, got Mr. Winter to arrange, condense and edit the entire series of plays in his repertoire. This work the writer performed with rare discrimination, and a more scholarly and able acting arrangement of these pieces is not extant. He is now busy at his home on Staten Island writing a "Life of Jefferson," which will include a unique history of the Jefferson family, viewing the lives of three generations of actors.

Mr. Winter is something over forty years of age. He is erect and wiry, but there are traces of premature agedness in the deep lines about his eyes and the grey which tinges his hair and moustache. His life has not been without its crosses, but he has borne them like a brave man, and the highest tribute to his genius now is the esteem and affectionate regard in which he is held by our great players to whom he has always extended hearty recognition and encouragement. He has done more for the stage and stage art than either will ever do for him. Although in a position to annihilate with the terrible burning satire which he holds in command the puny mushroom fellows who aim their small weapons of abuse at the clever and brilliant and good whom they are unable to approach otherwise, he has held himself entirely aloof from this means of retaliation, and with the nobility of a superior nature, has not allowed his temper to become ruffled. His life has been a busy, happy and genial one, and the important literary labors on which he is now engaged will round it nobly.

The *Spirit* suggests that Messrs. Glimore and Abbey should cable over for Howard Paul to come back here and manage the Casino, as he's not appreciated by the blunderheads of the Alhambra Board of Directors. We can't hear of such a thing. Mr. Paul is sent abroad to represent THE MIRROR in London, and we shall certainly expect him to do his duty.

Our American Ministers is the title of a new comic opera which will be produced in New York shortly. The composer of both libretto and score is a gentleman named Dewitt, of Chicago. A company is rapidly being formed to take the attraction on the road. It is tuneful and catching, and bids fair to be success.

The cast of Sidney Rosenfeld's [Florinel] combination with Julia A. Hunt as the leading attraction, comprises: Emmie Wilnot Marie Beckell, Fannie Denham Rouse, Joan C. Michels, Annie Norton, Mamie Conway, Pauline Hall, Charles S. Dickson, B. W. Turner, Samuel Reed, E. F. Spencer, W. A. Rouse, and Frank Otway. The play and company are well spoken of by the provincial

Rhea's Arrival.



The wind was whistling around THE MIRROR reporter as he stood at the pier waiting for the arrival of Harry Sargent and Mile. Rhea, who were on board the *City of Rome*. At three o'clock Tuesday the long wistful steamer arrived, and as the well-known form of Harry Sargent was discerned upon the deck the reporter "dove" for him, and Harry enthused as follows:

"Well, we are here at last, and I am glad to get home again. I suppose you wish me to give you an idea of my future movements. Well, Mile. Rhea will open at Min's Park Theatre in Brooklyn, November 14, and will appear in this city at Booth's Theatre on the 28th. The company supporting her is composed of first-class talent, and as everything I possibly could do has been done, I look for a successful season. After the close of our metropolitan engagement, I shall tour throughout the provinces, and I may possibly visit San Francisco. Mile. Rhea will remain in America for three years."

"Have you closed your season with Jennie Lee?" asked the reporter.

"My contract with that lady was for one year, conditionally upon doing good business. I paid out a great deal of money for the purpose of making the lady's season a success. The public failed to appreciate her, and after my last week at Haverly's Fourteenth Street Theatre I found that over and above expenses my profits were about \$36. We then commenced a tour throughout the country, and did a losing business on all sides. So I went to Miss Lee and said that either she must change her repertoire or I would have to annul the contract. She refused to do so, and I immediately closed the season. I paid everything in full, and I must say I lost a great deal of money in the venture. But I hope that Mile. Rhea will prove a great success, and that I shall recover the lost ground. Come into the cabin and let me introduce you to the star."

The reporter followed Mr. Sargent through a labyrinth of ropes to the cabin, where a pleasant greeting was given him by the lady. After a few words the reporter was invited to call the following morning at the St. James Hotel, as the lateness of the hour precluded a long conversation.

Mile. Rhea was found the following morning, surrounded by dozens and dozens of dresses. Upon the floor lay a heap of kid gloves, bonnets, shoes, and the usual accessories to a lady's costume. As the reporter entered the lady said:

"I owe an apology for the utter disorder of my rooms, but I found that my trunks were wet through with sea-water, and I was compelled to unpack everything."

In answer to our questions, the lady told us a little of her life:

"I made my debut about ten years ago at Brussels. After a long engagement I visited Paris, and finally St. Petersburg, and was playing at the Imperial Theatre the day the Czar was assassinated. Of course, the death of the great ruler made theatrical matters very dull, so I accepted Mr. Sargent's offer to visit America, and, after a long voyage, here I am. My repertoire is Adrienne Lecouvreur, Camille, Diane de Lys and Much Ado About Nothing. I haven't had time to study any other roles, but shall do so while traveling through America this season."

"You have a large wardrobe?"

"Not very. I have twenty-seven trunks full. All my dresses were made by Emelle Mary, the dressmaker to the Czarina of Russia, and I was afraid that some of them were spoiled by water, but I find they were not."

"When did you commence learning English?"

"I learned my first English word last April; I was determined to conquer the language, and managed to master it after a fashion. I like New York very much. I have often wished to visit America, and so, now I am here. I look on Broadway with wonder, for I never expected to see it. Will you not look at my dresses for the stage?"

The reporter gazed at numberless costumes, which will be used by the star, and was lost in the immensity of that wonderful arrangement—a feminine wardrobe. Personally, Mme. Rhea is rather tall, with black hair and eyes, a perfectly colorless complexion, and a Grecian profile. She was attired in a morning gown of dark red. Upon her hand was one small diamond ring, although the reporter had a glimpse of a magnificent array of jewels in the lady's jewelry-box.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

proved business; excellent company. Morton's Big Four Minstrels 17th to good house. Booked: Fay Templeton Opera company, 21st and 23d; Den Thompson, 25th.

NEBRASKA.

OMAHA.

Academy (John S. Halbert, manager): The Kendall Comedy 14th and 15th to good business. M'iss, Cinderella and Hazel Kirke were the plays attempted. M'iss would hardly have known herself, as she was represented by Miss Kendall, while Hazel Kirke was butchered beyond recognition.

Boyd's Opera House (R. L. Marsh, manager): Fay Templeton will open this new theatre 24th in The Mascotte. The building cost over \$100,000, and seats 1700. In Mr. Marsh, Mr. Boyd, the owner, has a vigilant and efficient lieutenant, and the public a courteous and obliging servant. Seats are nearly all sold for first nights. Denman Thompson comes next, 26th.

NEVADA.

CARSON CITY.

Carson Opera House (John Preddy, manager): A Chinese company from San Francisco played on the 10th; splendid house; performance noisy and performers malodorous. Booked: W. E. Sheridan, Nov. 14 and 15, in Louis XI. and Romeo and Juliet. Nellie Holbrook playing Romeo and Lillie Edgington Juliet.

Items: Robert McWade had a disastrous time of it last week at Reno during the State Fair. Empty benches the rule. Company reported beached.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Aberle's Minstrels, billed for 17th, failed to appear. They found the jump from Port Jarvis (where they played 15th) too much for them. Kellogg drew large audience 18th. Oliver Doud Byron, 19th, to good house. C. H. Smith's Double Uncle Tom's Cabin company drew good house 22d; company good. Booked: John B. Gough in lecture, 26th; Annie Pixley, 28th; Hazel Kirke company No. 2, Nov. 1. Manchester Varieties: Closed. Company on the road.

Music Hall: Hazel Kirke, with Georgie Cayvan as Hazel, called out a large and select audience 14th. Booked: Oliver Doud Byron 24th; Annie Pixley in M'iss 27th.

NEW JERSEY.

NEWARK.

Grand Opera House: Tony Pastor drew his usual large houses 17th and 18th. The performance given by the Thalia Theatre company at this house on Sunday evening raised an adverse public opinion so strongly opposed to the engagement that the managers were, in deference to it, compelled to cancel the other three Sundays.

Park Theatre: Herne's Hearts of Oak well played and excellently set, was given to good audiences 31st and 23d.

Waldman's Opera House: J. Z. Little, in Saved from the Wreck, 24th, and variety. Mulberry Street Theatre: Chas. Foster, 24th, in the drama Under Oath, and specialty olio.

TRENTON.

Taylor's Opera House (John Taylor, manager): Tony Pastor 17th to an immense house. Rose Eyttinge, in Felicia, 22d, to good house; support excellent and performance satisfactory.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. C. E. Leland, manager): John S. Clarke 17th and 18th to fair business only. Fun on the Bristol 19th and 20th to good business. Donald Concert company 21st and 23d to fair business. Coming: Bemerli 24th, 25th and 26th; B. McAuley 27th, 28th and 29th; the Troubadours 30th and Nov. 1; the Florences 2d to 7th.

Tweddle Opera House (Wm. Appleton, Jr., manager): Boston Ideals 26th and 27th. Music Hall (George E. Oliver, manager): The Wallace season was not a financial or a remarkably brilliant artistic success, business only ruling fair during the entire week, and the company, of which so much was expected, being in many particulars disappointing.

Novelty Theatre (Fred Levantine, manager): Business good.

AUBURN.

Academy of Music (E. J. Matson, manager): Collier's Banker's Daughter 20th to a crowded house. Alex. Cauffman in Lazare 23d to fair business. Booked: Katherine Rogers 24th.

Opera House (A. Shimer, manager): Pauline Markham in the Two Orphans 19th to fair business. Rooms to Rent 22d; fair business. Booked: Fun on the Bristol 27th; the Florences 28th.

BATAVIA.

Opera House (H. C. Ferren, manager): Mr. and Mrs. O'Grady and a good company drew only moderately in Eviction 20th. Booked: Spiller's Rooms for Rent 24th; Only a Farmer's Daughter Nov. 4 and 5.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): The World had its final presentation here Saturday evening, attracting a fine and appreciative audience. The various effects were quite realistic, and the excellent company, headed by Harry Criss, was entirely satisfactory. For this week Nat. Salisbury's Troubadours will have the first three nights in their new play, The Amateur Benefit. It is well spoken of. For the balance of the week, Wallack's Theatre company.

Adelphi Theatre (J. Lang, manager): Muldon Picnic had its last presentation Saturday evening, and the house was literally packed on each performance. For this week, the old favorite minstrel performers, Ben Catlin, his daughter Idaline, and Mrs. Catlin, will present the drama, True Devotion, supported by the regular Adelphi company.

St. James Hall (Flint and Carr, managers): E. T. Goodrich and company presented the border drama, Grizzly Adams, to good house Monday and Tuesday evenings. The Two Orphans was presented on Saturday afternoon and evening to full houses. Pauline Markham as Louise, Emma Hendricks as Henrietta, and George Maddox as Maurice and Pierre Frochard, were very good; the balance of the company call for no particular mention. George H. Adams in Humpty Dumpty on Friday and Saturday evenings of this week.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Cauffman company in Lazare 19th to fair house. Lingard's Stolen Kisses combination to a fair house 20th. Katherine Rogers 22d in her new play, Clarice, gave splendid satisfaction. Miss Rogers was called before the curtain at the end of nearly every act; company report good business so far. Booked: Emma Abbott 25th; the Florences 27th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Fifth Avenue combination, with Pauline Markham, presented the Two Orphans 18th in a satisfactory manner; business light. Geo. H. Adams' Humpty Dumpty company drew a full house 19th and gave a first-class show. Collier's Banker's Daughter; good entertainment to a fair house 21st. Lingard's Stolen Kisses company 24th, and Schuyler Colfax in a lecture 27th.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Katherine Rogers in Clarice 21st to a fair house. The company gave a good performance.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Callender's Minstrels 15th to good house; Galley Slave 20th to a large audience. Booked: Hyde and Behman's Specialty company 27th; The Professor, Nov. 2.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): Janauschek and company 19th and 20th to good business, appearing in Bleak House and Mary Stuart. John S. Clarke drew small but very select audiences 21st and 22d. Booked: The Florences, 25th and 26th; Galley Slave, 27th, 28th and 29th.

Grand Opera House (Joseph Gobay, manager): Hubert O'Grady's Eviction to light houses 17th, 18th and 19th; the play is scarcely worthy of comment. Adams' Humpty Dumpty did a fine business 21st and 22d; very pleasing performance. Booked: The World, 24th, 25th and 26th; Fun on the Bristol, 27th, 28th and 29th.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): A good sized audience greeted Geo. Adams, in Humpty Dumpty, 20th; Lingard's Stolen Kisses to good business 21st and 22d. Booked: Galley Slave, 24th, 25th and 26th; The World combination, 27th, 28th and 29th. Items: Manager Lehnen reports Simmons and Mowers' Uncle Tom as doing extra good business through the country.—Our new Opera House is to be one of the safest, having in the aggregate ninety feet of exits. The cost of the building is to be \$120,000, including the ground.

TRIO.

Griswold Opera House (S. M. Hickey, manager): Carreno-Donald Concert troupe had thin audiences 17th and 18th. John S. Clarke 19th and 20th to good business. Fun on the Bristol 21st and 22d; Booked: Barney McAuley 24th and 25th; George Clarke's Connie Soogah Nov. 3, 4 and 5.

Rand's Opera House (Preston and Powers, managers): Galley Slave and Fairfax were well patronized 21st and 22d. Booked: Wallack company 24th and 25th; Boston Ideals 27th; Hyde and Behman's troupe 28th and 29th.

Grand Central Varieties (C. S. Gray and Co., proprietors): Business continues good with a good variety company.

OHIO.

CHILLICOTHE.

Masonic Hall (Phil Klein, manager): Donavin's Original Tennesseans 19th to big business; show good. Booked: Hi Henry's Minstrels, 27th.

Opera House (Ed. Kauffman, manager): Hyde and Behman's Comedy company are heavily billed for 25th.

CLEVELAND.

Opera House (L. G. Hanna, manager): The clever Salisbury Troubadours played a fairly prosperous engagement last week. Their new piece, The Amateur's Benefit, is not only a delicious satire, but an excellent vehicle for displaying the various talents of those who appear in it. Nellie McHenry is as usual the central attraction, and like good wine seems to improve with age. She is the very quintessence of every attribute required in the formation of a perfect soubrette. John Gourlay as a Sanctimonious Parson was simply "too too utterly" funny. John Webster proved an interesting Captain, and Kate Salisbury's Heavy Tragedian and Indian Chief were pronounced great in every sense. Ray Samuels sings very nicely, but cannot consistently wear a ball dress in the last act, where she appears at the end of a supposed journey across the plains. Booked: John S. Clarke this week in sterling comedies; J. T. Raymond, 31st.

Academy of Music (John A. Ellsler, manager): Frank Mayo's appearance in the legitimate last week, was a most disastrous event financially, and far from an artistic success. He presented Hamlet, Richelieu, Virgilus, Macbeth, Julius Caesar and Richard III. Mr. Mayo is so completely identified with his great creation, Davy Crockett, that it is difficult, both for himself and his audience to merge that identity into anything different. His reading of Shakespeare's lines is widely at variance from the traditional standard, his voice extremely husky, and at times almost beyond control, while his facial make-up for each character is scarcely perceptible. There is a consequent sameness and crudity about all his performances, and he is frequently overshadowed by the principal member of his support, which is exceptionally fine, of the latter, Messrs. Boniface, Forsberg, Ahrendt, Malone, Hunter and Laura Clancy are the most prominent figures, and fill all their parts most acceptably. Miss Clancy is a leading lady of much promise, and is rapidly acquiring for herself an enviable fame. Booked: The Vokes Family, week of 24th; Spiller's Rooms for Rent, 31st.

Items: Nearly 3000 seats were sold for the Kellogg Concert at the Tabernacle, 24th.—The city papers have been denouncing the Academy of Music as a veritable death trap in case of a fire or panic, and a great many refuse to enter it despite the strongest attractions. The short sighted owner, however, refuses to make any repairs, and Manager Ellsler is unjustly compelled to assume the burden of an unprofitable season.—De Wolf Hopper was in town last week.—An electric light now brightens the Theatre Comique entrance.—Several former members of our old stock company are with Frank Mayo this season.—Alfred Pense gave a piano recital at Brainard's music rooms, 25th.—The Vokes Family this week.

COLUMBUS.

Comstock's Opera House (Frank Comstock, manager): "Standing room only" was hung out 19th. T. W. Keene appeared in Macbeth. His support barring George Leacock, who made a good Macduff, and Octavia Allen was rather weak. Jay Rial's

Uncle Tom's Cabin company 21st and 22d to crowded houses. Booked: Remenyi 31st; Frank Mayo early in November.

Grand Opera House (Col. Theodore Morris, manager): Joe Jefferson in Rivals and Rip 18th and 19th to full houses. Billed: Mitchell's Pleasure Party 25th and 26th; Hyde and Behman's Picnic 28th and 29th.

Items: Colonel Morris is in New York.—A gang of "barn stormers," known as the White combination, are playing (?) Danites, Hazel Kirke, etc., in the smaller towns of the State.

DAYTON.

Music Hall (Charles D. Mead, manager): Tom Keene 18th as Macbeth to a crowded house; Our Heroes 20th, 21st and 22d and matinee to good houses. Booked: Mitchell's Pleasure Party Nov. 2; Remenyi, 8th.

Item: The Mirror is for sale at Wolf Brothers and Gursilson, news and periodical dealers.

NEWARK.

Opera House (James Miller, manager): Booked: World combination, 31st; Katharine Rogers company, Nov. 9.

Music Hall (James Miller, manager): Booked: Katta Opera company, Nov. 2.

Item: Kate Large, of the F. A. Vincent company, was granted a divorce from her husband, Charles W. Large on the 19th for wilful absence.

SANDUSKY.

Bumiller's Opera House (William Stoffle, manager): One Hundred Wives to fair audience 19th; Lilliputian Opera company 22d to good business. Booked: G. H. Adams Nov. 3; J. S. Clarke 8th; J. A. Stevens 21st; Haverly's Mastodons 29th.

SPRINGFIELD.

Grand Opera House (Samuel Waldman, manager): Maggie Mitchell played the Pearl of Savoy 17th to big business. Booked: Legion of Honor, Nov. 3; Frank Frayne, 5th.

Item: Councilman Cain and Mayor Coffin will open the Wigwam Rink on or about Nov. 7.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): E. T. Goodrich played in a very queer piece called Grizzly Adams to slim audiences 21st and 22d; Joe Murphy 26th; Rooms to Rent 29th and 30th; J. S. Clarke 31st.

Music Hall: The elite and musical talent of the city turned out to the Litta Concert 21st. It was a decided lyric treat.

Items: D. R. Locke (Petroleum V. Nasby) and his son, Capt. Rob. Locke, dramatic critic on the Blade returned from Europe last week, where they have been sojourning for the past five months.—H. L. Cleveland informs me that no definite time has as yet been set for his marriage to Mlle. Litta.—Madame MacGahan, a Russian lady correspondent of a St. Petersburg journal is in the city visiting friends.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Booked: Comedy Four company, 26th; Rooms for Rent, 29th; G. H. Adams' Humpty Dumpty, Nov. 1; Katharine Rogers, 4th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, manager): The damage to this house is greater than was at first supposed, and is estimated at between \$8000 and \$10,000; fully covered by insurance. G. C. Aschbach will assume the management of the Academy hereafter, and will push repairs at once. Work will be commenced 24th, and it is expected all will be complete by Dec. 1.

ALTOONA.

City Opera House (J. Cloyd Kreider, manager): One Hundred Wives combination 22d; good house, and performance above the standard.

COLUMBIA.

Opera House (J. H. Beamer, manager): Helen Potter's Pleiades 24th to a fair audience. Booked: One Hundred Wives combination Nov. 3.

DANVILLE.

Opera House (Frank C. Angle, manager): Haverly's British Minstrels 21st were greeted by an immense audience. Booked: One Hundred Wives 26th; European Pantomime company Nov. 5; the O'Grady's, in Eviction, 19th.

ERIE.

Park Opera House (William J. Sell, manager): Duprez and Benedict's Minstrels 20th to good business, and gave the poorest minstrel show ever seen here. Brooks and Dickson's World 21st and 22d to "standing room only," giving satisfaction. Booked: Pauline Markham, in the Two Orphans, 25th; Rooms for Rent 26th and 27th; Haverly's British Minstrels 29th; Joe Jefferson Nov. 3; John S. Clarke 9th.

HARRISBURG.

Opera House (H. J. Steel, manager): Rose Eyttinge, in Felicia, 18th; Emma Abbott 20th; Tourists 22d—all to good business. Booked: Eviction Nov. 9; Boccaccio 15th.

MAHANOCY CITY.

City Hall (C. Metz, proprietor): Coming: Howorth's Hibernica 26th; Canfield and Lamont's Pantomime 27th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Billed: Duprez and Benedict's Minstrels 25th; Two Orphans 28th. Booked: Grizzly Adams' Sensation company.

NEWCASTLE.

Opera House (R. M. Allen, manager): Haverly's Minstrels changed date to 28th. Booked: Collier's Banker's Daughter No. 2 Nov. 12.

NORRISTOWN.

Music Hall (Charles Holmes, manager): Helen Potter's Pleiades 21st to a good house. Booked: Sol Smith Russell 27th.

PITTSBURGH.

Opera House (John A. Ellsler, manager): Hermann company closed a fair week's business 22d. Gardner's Legion of Honor company opens 24th for week. Jos. K. Emmett 31st.

Library Hall (Fred A. Parke, manager): The Vokes Family terminated a large week's business 22d. The loss of the vivacious Rosina is a serious one to this family. Jay Rial's Uncle Tom 24th, week. Ford's Comic Opera 31st.

Williams' Academy (H. W. Williams, manager): Harry Miner's Comedy Four departed 22d, after having done a large week's business. Items: Hermann, the magician, was entertained by the Elks' Club night of 17th.—Harris and Kohl's Museum is doing well.—The new Roller Skating Rink opened 17th, and is doing well.—Our Exposition closed 15th, after having done a fair season's business.—Our best amateur songstress, Jean Wallace, gave a concert at West Newton, Pa., 20th.—Edison's "instantaneous sheet music" has made its appearance in this city.

—Fred Parke's Allegheny Roller Skating Rink will be reopened 24th.—John McCullough comes to the Opera House Nov. 7th, and Mary Anderson 14th.

READING.

Grand Opera House (Geo. M. Miller, manager): The Tourists 18th to a crowded house. Rose Eyttinge, in Felicia, 19th to good house. Emma Abbott 22d to very large audience. Fanny Davenport coming.

Academy of Music (John D. Misher, manager): Sol Smith Russell 19th to good house. Booked: Sol Smith Russell 26th; Ford's Opera company, in The Mascotte 27th; The World Nov. 4.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Haverly's British Minstrels 19th to a good house; the use of cork by this company seems uncalled for. Rose Eyttinge, as Felicia was deserving of a larger audience 21st. Sol Smith Russell, in Edgewood Folks, 23d to good business. Booked: One Hundred Wives 27th; Osborne's Comedy company 29th; Carreno Concert company 31st; Brooks and Dickson's World Nov. 2; Jay Rial's Humpty Dumpty Nov. 3.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Booked: One Hundred Wives combination 31st.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Howorth's Hibernica 21st to a fair house. Osborne's Dramatic company 22d to a fair house. Booked: Canfield and Lamont Pantomime 28th.

TITUSVILLE.

Parshall Opera House: The World 17th to a large house; performance good; company fair. Booked: Two Orphans 26th; Haverly's Minstrels 27th; Rooms to Rent 28th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): A. Cauffman, in Lazare, 17th, was rendered to a fair audience, and quite well received. Haverly's Minstrels 22d to an immense audience. Billed: Emma Abbott, in Maritana, 27th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Tourists 17th to a large house; performance mediocre. Haverly's Minstrels gave a delightful musicale 18th. Why this company should appear with blackened faces is somewhat strange, as there was not a single negro delineator among them. Sol Smith Russell, in Edgewood Folks, 19th pleased a good audience. Coming: Emma Abbott 28th; Carreno Donaldi Concert company Nov. 1; The World 3d; Fanny Davenport 11th.

YORK.

Opera House (E. W. Spangler, proprietor): The Tourists played 21st to a crowded house. Booked: Ford's Comic Opera company, in Olivette, 28th.

RHODE ISLAND.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Haverly's Mastodons 19th to fair house. Tony Pastor and company 22d to good business. Booked: Fanny Davenport, 26th; Corinne Merriamers, 29th.

PROVIDENCE.

Opera House (George Hackett, manager): Connie Soogah, by the George Clarke company, was the attraction first three nights of past week. Haverly's Mastodons closed the week, both attractions doing the business they merited. Baker and Farron appear two nights this week, after an absence of four years. Fanny Davenport will follow and complete the week.

Low's Opera House (William H. Low, manager): Rossi, with his American company, occupied this house 17th and 18th, playing Othello and Romeo and Juliet, giving artistic renderings of the two characters. Mahn Comic Opera company 20th and 21st, in Donna Juanita, fully maintained their excellent reputation. Neil Burgess acted the talkative Widow Bedott 22d, afternoon and evening, in his usual unexcelled manner.

Theatre Comique (Hopkins and Morrow, managers): The usual excellent show is given by a host of good talent.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): The Gaiety 18th to a full house; both company and play made a decided hit. Booked: The Harrisons, 26th.

Item: Manager Horton reports large business with Annie Pixley the past week. In addition to Miss Pixley, he plays the Harrisons on the New England circuit this week.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Verner's Eviction company to light business; company good. C. B. Bishop in Widow Bedott 31st. Coming: Frederick Paulding, Nov. 2 and 3; Milton Nobles 8th, fair week. Items: Forepaugh's billed for 31st.—THE NEW YORK MIRROR can be found at Morris' News Depot.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): Verner's Eviction company, 18th and 19th. Coming: Fred. Paulding, 23th and 29th.

TENNESSEE.

MEMPHIS.

Leubric's Theatre (Jos. Brooks, manager): Charlotte Thompson 17th presented The Planter's Wife, Jane Eyre and East Lynne, to a regret to say, poor business. Booked: Willie Edouin's Sparks, 24, week.

MURFRESBORO.

Opera House (Hersch and Landsberger, managers): Nothing for several weeks. Booked: B. W. P. and W., Nov. 7.

NASHVILLE.

Masonic Theatre (Mison, Brooks and Dickson, managers): Johnston and Miller's Two Melodians appeared on 14th and 15th to light business. W. J. Johnston withdrew from its management here, and is now manager of the Nashville Skating Rink. It is reported that John W. Edwards, of this city, will take his place Nov. 1. Billed: Buffalo Bill, 28th and 29th.

TEXAS.

BREXHAM.

Grand Opera House (A. Meyer, manager): Tony Denier's Humpty Dumpty, 17th, to very large house; performance amusing if not instructive. Billed: M. B. Curtis in Sam'l of Posen, 26th.

DALLAS.

Craddock's Opera House (L. Craddock, lessee): Haverly's Mastodon Minstrels played 18th and 19th and matinee to crowded houses. Half dollar seats were all sold for one dollar and the aisles were filled with chairs. The company, while it pleased some, was unsatisfactory to others. The

jokes are stale, and, to my mind, the performance is not what was expected.

HOUSTON.

Gray's Opera House (S. R. Aase, manager): Haverly's Mastodon Minstrels 12th and 13th to large houses; receipts \$1000. Gus Williams 15th to fair house. M. B. Curtis' Sam'l of Posen 19th and 20th was enthusiastically received by large audiences. Booked: Tony Denier's Humpty Dumpty 24th, 25th and 29th

Osmond Tearle.

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Thursday—Richard III. Friday—Richard III.

The Musical Mirror.



COLONEL MAPLESON.

Colonel Mapleson evidently intends to run the Italian opera season on the basis of shoddy. Just as the fraudulent manufacturers of clothing materials keep the outer surface sleek and glossy while the body of the cloth is made up of old rags revamped, so is Her Majesty's Opera company put before the public with a fair outward show, while within all is rottenness. We were till lately under the impression that these United States were independent sovereignties linked together by mutual consent, but we find that we were mistaken. Colonel Mapleson reduces us to the level of colonial insignificance once more. What boots it that our fathers bled and died for the freedom of their fatherland, and that General Cornwallis was whipped at Yorktown? Colonel Mapleson puts us into our old position and laughs at our Revolution. Her Majesty's Opera company! What Majesty? Evidently Colonel Mapleson does not think it even worth while to tell us. Of course it is Her Majesty the Empress of India, Queen of the United Kingdom of Great Britain and Ireland, High Mucka-Mucka of the Dominion of Canada, Burra-Burra-Gin of the Australian colonies, Pakeha-Maori-Kapoi of New Zealand, and Dei Gratia! Moral Monarch of the United States of America, in which realm she holds a position analogous to that of His Holiness the Pope in Italy. She rules by moral force if not by physical. The toga remains, although the sword has been broken. We always knew that we were a community of snobs, but we never had it brought home to our bosoms so forcibly as when we see a worn out, ill-appointed opera successful because it is heralded as Her Majesty's. Why, "Her Majesty" does not go to the opera once in a blue moon. She has other and more congenial ways of passing her time. There is no such body of artists as Her Majesty's Opera company. The only shadow of reason for calling it so is that Mapleson used to hold his season in Drury Lane Theatre, which, before the abolition of patent rights, was styled Theatre Royal. Her Majesty's Theatre has long been given over to nigger minstrelsy and promiscuous shows, and has had no opera on its desecrated boards for many years. Nevertheless if it gratifies our mushroom millionaires to see "Her Majesty's Opera" on the little niggers' caps who call their carriages "After the Opera's Over," it is at least a harmless vanity. With regard to the performances of Her Majesty's Opera, they attain a level height of mediocrity, tempered by occasional imbecility, that just matches the taste and judgment of the audiences of bediamonded rotundities that make the boxes look like a caucus of Springarden butchers, Saratoga gamblers and Sixth Ward politicians. Mlle. Ferni is a shade better than Minnie Hauk, but her Marquise in Faust was a dead level of dullness all through the opera, till she came to the great finale, "O del Ciel Angeli," when she suddenly burst forth as if somebody had kicked her, made good running from that time, and came in booming at the finish. Little Valerga makes a very good Marta; the chorus is weak and unsteady; the band does what it likes with poor little Ardit, and what it likes dearly is to play *ad libitum*, which in the common is "as they darn please." The fiddlers and pipers are like the Israelites in Egypt, "They have turned every one to his own way." Campanini is, or rather was, a great artist, and the rest are nowhere. It seems as if New York and Malta were at the opposite ends of the musical scale. All the verdant greens plume their untied pinions in Malta, and all the slipped pantalons of the lyric stage are foisted on New York. "Anything is good enough for the blasted Yankees, you know," and we must own that it looks very like it.

Audran's new comic opera, entitled *The Mogul*, or the Snake Charmer, will be produced on the evening of the 29th inst., at the Bijou Opera House. The costumes were made in Paris, and together with all stage and orchestral details have been under the personal supervision of the author. The cast will consist of Lithgow James, Selina Dolero, and Lillian Russell, who is very pretty, and a sweet singer. The argument of the opera is as follows: Mignapour, the heir apparent to the King of Delhi, accidentally encounters Dyemma, a relative—the niece—of a vagrant showman. A necklace of pearls worn by Mignapour, and an heirloom of his fam-

ily, is supposed to possess a magic charm. Should he kiss a woman with whom he may have fallen in love, the pearls will instantly become black. He is madly loved by his cousin, the Princess Bengaline, who has resolved to possess him at all hazards. In turn, at the same time Dyemma, the pretty snake-charmer, is tormented by the advances of Tao-Tsin, a Chinese juggler, who is one of the performers in her uncle's troupe. Overheard by Bengaline and Tao Tsin, Mignapour arranges a secret meeting with Dyemma in an arbor of roses. On the following morning the tell-tale pearls have become black, and their unfortunate possessor is obliged to flee to escape the punishment of death. He, however, beguiled by his passion for Dyemma, dares to return and brave the chances of detection, capture and decapitation. By a clever device the lover is relieved of all fear; the pearls are discovered to be false, having been substituted for the original by the designing Bengaline, and all ends well. The opera is said to abound with catchy melodies, and will undoubtedly receive as great a reception as have the other works of this author.

Total eclipse! No sun! No moon! All dark amid the blaze of noon! What affliction, save one, can be compared to that? And when to the curse of blindness is added the still deeper misery of an enfeebled intellect, and the obstruction of a despised color, we should be malignant, indeed, were we to use the critical scalpel with too ruthless a hand. Therefore, we will treat Blind Tom's performances upon the piano with lenity, and will even look good humoredly upon the monkey shines which the poor fellow is taught to kick up, we presume to excite sympathy, although, indeed, by the class of people that frequent such entertainments, such antics are no doubt considered "cunnuin." Blind Tom is a negro idiot, in whom the faculty of imitation, so marked in the lower races of mankind, and their congeners, the Simian family, is abnormally developed. He can reproduce the outward semblance of any sound he hears, but the outward semblance only. No jot, nor tittle, of the inner significance reaches his consciousness, and, therefore, his execution of the classical music which he profanes at his concerts brings to mind the action of the foolish boy who kept the outer shells of his peanuts and threw away the kernels, on the plea that the shells were the same shape as the nuts and much bigger. Between the paws of Blind Tom Beethoven's "Sonata Appassionata" has, indeed, the outward form and shape of Beethoven's "Sonata Appassionata," but the inner core and substance are lacking. Blind Tom is a mimetic, not a musical prodigy.

The Sunday night concert at the Metropolitan Casino was admirably performed by an excellent band, and conducted by H. Widmer with a precision and spirit that should be a lesson to the great number of slipshod leaders who flourish in our rich but superficially tilled soil, like rank weeds in a slovenly-kept garden. Mr. Widmer is a musician in the true sense of the term. He owes all to talent and labor; nothing to taffy and carneying of managers! Laura Stelzner sang Ardit's "L'Estasi," a full quarter of a tone too sharp all through. It is a wonderful gift, that of being able to sing just a little bit out of tune through a whole piece—but it doesn't sound nice. Miss Berger played the cornet as well as it is possible for a woman to play it; that is, with great glibness of triple-tonguing and wonderful smoothness of execution, but with that platitudinous tone and lack of virile terseness that marks the performance of female artists, be they orators, painters, sculptors, or musicians, with the brand of inferiority; nevertheless, Anna Berger plays the cornet divinely, but she should not permit the male cornet of the band to "give her away" by playing in the "tutti" passages. Ver sap. The wretched acoustic properties of this hall must always prevent any great musical success. You simply cannot hear at all!

Mlle. Julie de Bertrand at Koster and Bial's is a prime favorite; her bewildering arms and enticing waist play upon the heart-strings of the "gilded youth" with even more effect than the fair fiddler plays upon the strings of her viol, and her smile is a whole symphony! The Tyrolean Wobblers wobble most melodiously the airs of their native land; and the lovely zither-player is a poem in herself.

CHAT.—Blanche Roosevelt's first concert since her return from Europe will take place at Chickering Hall on the night of November 5. The following artists will participate in the entertainment: Signor Lazarini, of the Strakosch Opera company; Signor Francioni, the well-known buffo; Carlos E. Hasselbrink, violinist; Florence Copleston, pianist, and Charles E. Pratt, accompanist.—Laura Bellini has been engaged to sing in the Joseffy concerts which will be given during the season in the principal cities throughout the country. She will make her first appearance in Denver, Col., November 7.—Alexander Lambert gives his first concert this season at Steinway Hall on November 18, when he will be assisted by the Philhar-

monic Club and Emma Schrader, soprano.—Florence Copleston will give three piano-forte recitals at Steinway Hall on November 10, 17 and 24. The programme promises well, and is for the most part selected from the works of the classic composers.

The libretto of the comic opera Arctic by J. Franklin Warner is an admirable satire on the follies of the time, well written and full of point. The author has offered a prize for the best music, and a large number of composers are busily at work competing for the thousand dollars which are offered as the first prize. We append a specimen of the style in which the book is written, which will give some idea of the satire with which the piece abounds:

"AT THE PEOPLE'S EXPENSE."

HON. MALONE.

We drive our fast horses and live at our ease, And buy silks and satins for ladies to please; Folks wonder and stare at the extravagance, But it's all done you know at the people's expense.

CHORUS—Folks wonder and stare, etc.

If you've Government claims you would expedite, Keep cool and go easy, and never show fight, But give us a divy, a slight recompense, 'Tis the way the thing's done at the people's expense.

CHORUS—But give us a divy, etc.

If a valuable charter you wish to get through, Come see us quite often with a thousand or two; Or a deed of a house, you'll give no offence, Then you'll get what you want at the people's expense.

CHORUS—Or a deed of a house, etc.

If you want to make money, why get in the ring; And on the Star Route letters carry and bring; Charge a dollar a piece, besides the three cents, 'Tis the way the thing's done at the people's expense.

CHORUS—Charge a dollar a piece, etc.

Have Patience.



We're Steinway Hall young girls;
We're Tredbar and Levine young girls;
We're scale diatonical,
Chromatic, harmonical,
Musical struck young girls.



I'm a Union Square young man;
A Morton House young man;
A comical, tragical,
Musical, magical,
Stage struck and crushed young man.



I'm a world-weary newspaper man;
A played out and dreary man;
I'm lively or solemn
At two dollars a column,
A Printing House Square old man.



I'm an opera bouffe young girl;
A powder and puff young girl;
A dancing, dramatical,
Vocal, ecstasical,
Padded and painted girl.

A Very Queer Mahn.

Mlle. Rica Murrilli, a well known mezzo-soprano, called at THE MIRROR office on Tuesday and gave an account of her brief and unwholesome experience with H. B. Mahn, of Mahn's Comic Opera company. Her story is as follows:

Recently I met H. B. Mahn, and in a conversation expressed my desire to play in comic opera instead of singing in concert, which I was then doing. He said he would give me the first vacancy in his company. I impressed upon him that I sang no other but leading roles, being up in most of the comic operas of the day. On the 14th inst. I got the following telegram from Mr. Mahn:

NEW HAVEN, Oct. 14.

MISS RICA MURRILLI:—Can you join us Monday in Portland? Rehearse Donna Juanita. Answer to Lynn.

H. B. MAHN.

I returned this reply:

NEW YORK, Oct. 14.

H. B. MAHN:—Can join you Monday. Fatintza, Mascotte, Boccaccio ready. If you want me, answer immediately.

RICA MURRILLI.

I sent this dispatch to New Haven, thinking Mahn was there. He had left, and so I telegraphed the same words to Lynn. The office being closed he did not receive it. Mahn then sent a second dispatch, as follows, five days afterward:

LYNN, MASS.

MISS RICA MURRILLI:—Can you join us Monday?—Portland for rehearsals—Donna Juanita. Answer quick, Portsmouth, N. H.

H. B. MAHN.

I then repeated my message to both Portland and Portsmouth, so as to be sure it would reach him. On the 15th J. Alex Brown, my agent here, telegraphed about my fare several times, and, not receiving an answer, volunteered to pay my expenses to Portland, and so informed Mahn in another telegram. Mahn answered as follows:

PORTSMOUTH, N. H., Oct. 15.

RICA MURRILLI:—All right. Come immediately. I have nothing to do with Brown.

H. B. MAHN.

I started on Saturday night (15th), reaching Portsmouth the next day. Nobody met me, and I was at a loss where to go or what to do. Finally I went to the theatre to see Mr. Hogan, the stage manager, but was unable to do so; then called on J. P. Reynolds, Mahn's agent or treasurer, on the 17th; he gave me no satisfaction, and referred me to Hogan; spent two or three days trying to find that individual, who, for some reason, religiously kept himself out of my sight. I sent several notes to him, which were not answered; then wrote a note and took it to his hotel room and handed it to his wife, so as to be sure he would get it. In leaving I met Hogan in the hall, and asked him the meaning of this strange conduct on the part of Mahn and himself. He gave me an equivocal answer, and then said I was to play Boccaccio in Brooklyn on Thursday, 27th, and study Donna Juanita in the meantime. I learned from him that Mahn had gone to Providence, where he was ill. I then left for Providence, and I called on Mahn, but he was so full of business that I could not see him till the next day (20th), in the afternoon. He then informed me that I must take the parts of Mme. Olympia in Donna Juanita, and Leonetto in Boccaccio. I was astounded at this proposition, and told him he had engaged me for leading business. He became very brusque and insulting, and in very ungentlemanly tones told me I could take these parts or leave the company. I chose the latter rather than sacrifice my reputation in such insignificant roles. He then generously (!) offered to pay my fare (\$4.50) back to New York. I asked him to refund the money I had advanced and to indemnify me for my loss of time, having thrown up a concert engagement to accept this one in opera, but he stubbornly refused to do anything more than to pay my fare back to New York.

I am not the only person this operatic manager has treated in the same manner. A lady (whose name it is unnecessary to mention here) was undergoing a similar ordeal with the gentleman at the same time I was so shamefully treated, and will doubtless make her statement in due time. I have mentioned the circumstance in order to put my fellow-professionals on their guard, and in treating with H. B. Mahn, if they value their time and reputation, I would advise them to have not only a cast-iron contract, but to be in a position that they can force him to keep it to the letter, else, like myself and others, they will be most egregiously hoodwinked. It is time such men were driven from the profession which they are continually disgracing.

Professional Doings.

—The living photographs, by Alice Atherton, during the performance of *Dreams*, introduces life-like portraits of Jefferson, Emmett, and Mary Anderson, and are among the most attractive novelties of the season.

—A Texas correspondent of THE MIRROR says the middle man of Haverly's Mastodon Minstrels "sang in what was intended to be a baritone, but it sounded as if he had swallowed a bad cold, which wouldn't come up or go down."

—Business is looking up in San Francisco, and the newspapers think the level has been reached. Most of the theatres are in full blast, and the Friscoites are filling them as was their wont a few years since. We are glad to note the change.

—Lotta's new play, *Bob*, was produced at the Opera House, Philadelphia, on Monday, for the first time. The critics call it a literary curiosity, though Lotta is so amusing in it that it will be as successful as her other pieces.

—Still one more Hazel Kirke company is being organized by the Madison Square Theatre managers. It is called No. 3, and opens in the Eastern States next month; \$100,000 has been made out of Hazel Kirke by the Malory Brothers; at least, so says Dan Frohman.

—The Thalia Theatre will shortly produce a new operetta, entitled *Chevalier von San Marco*, of which Joseph Beyer, of the Imperial Royal opera of Vienna, is the composer. The gentleman sailed for New York on Thursday last, and will superintend its production.

—Duncan and Waller have assumed the management of the Dubuque Opera House, G. D. Scott retiring, but will play all combinations which have booked with him. Mr. Scott has been the manager of this house for ten years past, but now gives way to the proprietors.

—John P. Addams has written a piece called *Jokes*, which has only two characters in it. It is said to be very amusing, and the fun is created by Ed. E. Parker, an academy principal, and Will C. Pierce, a college student, in which both assume a variety of characters.

—A costly pia was presented by the Madison Square Theatre company, performing *Esmeralda* in Montreal, to the agent there of the Vermont Central Railroad, A. C. Stonegrave. The presentation was prompted by some unusual efforts for the company's traveling comfort.

—A telegram from Omaha says: "Boyd's New Opera House was opened Monday night by the Fay Templeton Star Opera company, in the Mascotte, to a crowded house, and hundreds turned away. It is the finest house west of New York. The performance was a great success."

—John E. McDonough, of the M'less Combination, was compelled to leave the company at Portland, Me., last week, owing to a severe affliction of his jaw, caused by the removal of a diseased tooth in Europe this summer, and his place was taken by his partner, Robert Fulford.

—Harry Lee, who has been playing a short engagement with Frank L. Gardner's Legion of Honor, returned to the city last week to resume his former position at the Madison Square Theatre. G. W. Wessell has taken Mr. Lee's position in Gardner's company for the present.

—Haverly's Colored Minstrels leave Her Majesty's Theatre, London, for a few weeks' engagement at the Standard Theatre in the same city. Later in the season the company will be divided into four smaller combinations, and will tour through Ireland, Holland, Scotland and France.

—In the Jefferson Market Police Court last week, the case of Joseph Hart vs. Charles A. Byrne was argued by the counsel for the prosecution and defence before Justice Solon B. Smith. The testimony was read at length, and after summing up by the counsel for the defence, a motion was made to stop further proceedings on the plea that guilt was not proven. Justice Smith denied the motion, and instructed the counsel to prepare their briefs, and he would then render his decision. The matter will be settled next Saturday.

—Some of the English managers know a thing or two. A few weeks ago Queen Victoria attended a performance of *The Colonel* at the Albermarle House, where the Prince of Wales is staying. F. B. Chatterton, of the Sadler's Wells Theatre, gleefully perceived in the circumstance indications of an intention on the part of Her Majesty to resume her position as patroness of the drama. Wherefore he caused the elegant design upon the proscenium of his new theatre to be rubbed out, and had painted instead a patriotic entablature of the royal arms, with handsome medallion portraits of the Queen and Prince of Wales on either side.

—At Booth's Theatre Sophocles' play, *Cleopatra*, Tyrannus, which celebrated a representation at Harvard College some time since, will be produced January 30, under Miss Ober, of Boston, the lady who is the manageress of the Boston Ideal Opera company. George Riddle, ex-Professor of Elocution at Harvard College, and George Cayvan, of the Madison Square Theatre, will sustain the principal characters. A chorus and cast of one hundred and fifty people will also be an attraction. The original costumes will be used, and new scenery will be painted especially for the occasion.

—Haverly has purchased the interest of his partners, Messrs. Gilmore and Colville, in Michel Strogoff. The piece will close at Niblo's Theatre November 5, and will be taken on the road immediately by Colonel Haverly, with W. H. Norton as manager. The dramatization will be materially changed, the entire last act being expunged; a ballet will also be introduced at the end of the third act, and the performance will end with the tableau of the burning of Irkutsk. Mlles. Bonfanti and Palladine will be the premiere danseuses, together with two European premiers. The play will be produced in San Francisco at Haverly's California Theatre, Christmas day.

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"Old Shipmates," a new play by Robert Griffin Morris, of the New York press, was offered at Pope's theatre on Sunday evening by a good company, the leading feature of which is Mr. Frank Mordaunt. The play is built of good seaworthy stuff; the story is interesting throughout, and the plot is very skillfully constructed for dramatic effect. There is a legacy left to a young girl by her father, who dies at sea, and the money falls into rascally hands on shore. The plot of the villain is to make the heiress marry a man whom, of course, she does not and cannot love, in order to cover up his tracks. There is a witness, and an existing tell-tale receipt, and the villain rids himself of the one and seizes possession of the other. He confesses at once that he has killed the man—by accident—but says nothing about the receipt, which makes a new complication and source of interest. This occupies two acts of the play; and the other two acts is to unravel the situation and solve the mystery of the legacy. The young heiress has an old shipmate and warm friend in Capt. Marline Weatherage (Frank Mordaunt), who devotes himself to her protection and interest, and from this association comes the contrast in appearance and harmony of heart of a fair, slender young girl and a big, bronzed sailor in the same life-boat, battling with the breakers to reach a haven of safety, mutual trust and love. The plot is managed well, and the interest is skillfully sustained until the last scene. There is plenty of action, the dialogue is flowing, forcible and to the point, and the drama is a good, solid structure; it abounds in sea-going and nautical phrases, but nothing depends upon these embellishments except the harmonies of character and coloring. Old shipmates could not converse naturally without their aid; but the story is the thing that holds the interest and makes the entertainment. Mr. Frank Mordaunt's Weatherage may be regarded as the typical New England whaler, rough bearded and burly, with an arm strong to shield and a heart big as his body. He is breezy, glib, temperamental as the winds blow, and from first to last there is a comfortable feeling that he will save his fair shipmate from the jaws of the land sharks. He is full of the spirit of the sea, and upon occasion rolls and dashes and roars like the billows. Mordaunt has found his affinity in Weatherage. Old Shipmates is a seaside idyll, serious in subject and treatment, with the comic element strong in the characters, who are genuine flesh and blood people, and altogether entertaining in their lives, associations and modes of expression. The play is hearty in its design and conception, and healthy in tone. It is handsomely set in neat scenery by Mr. Ernest Albert, the scenic artist of the theatre, and the members of the company are generally good for their work.

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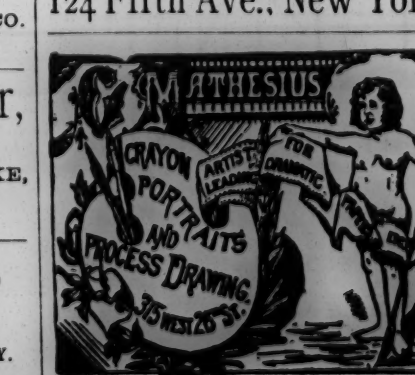


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MESSRS. LOCKE & BLANCHETT, Managers Melville Opera Company: Accept congratulations on your great success in Chicago. The Emelie Melville Company is quite an efficient organization. As Patience Miss Melville is equal to every requirement of a delicate and ingeniously humorous role.—CHICAGO TIMES.

Great care seems to have been given to the selection of voices throughout, made up of well trained and capable singers.—CHICAGO INTER OCEAN. Patience scored an unquestionable hit at Haverly's Theatre last night. Encore and double encore were given to the principals. The chorus was repeatedly called.—CHICAGO TRIBUNE.

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In not a single instance has she failed to show an intelligent conception of her part or to resolve that conception into definite, artistic form. There is something more than this in Miss Prescott's appearance. She is gifted with a rich, resonant voice of wide compass, a stately figure, and an expressive face. Her Parthenia is a rational characterization. She bestows upon her the girlish graces and the innocent vivacity of an immature maiden without resorting to false or silly

means to accomplish it, and she traces in delicate and distinct lines the generous pride and nobler impulses of the woman.—POST-TRIBUNE

The Countess is a play in which a beautiful actress of superb strength and power appears in some startling situations. The Countess contains a number of splendid situations. In these situations Miss Prescott is the central figure. The second, third and fourth acts have tremendous climaxes, and the lady was called twice before the curtain at the end of each. She is an actress of great magnetic power, and, if rightly managed she will be quite as popular as either Anderson or Davenport. She is painstaking and conscientious, and I heartily wish her success.—CHAFF, Oct. 1.

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This tour will continue for three months only, as Miss Dickinson will appear in London, June 5, 1882, under the above management.